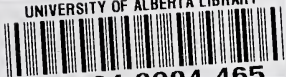


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AN INTRODUCTION TO
ART EDUCATION



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AN INTRODUCTION TO ART EDUCATION

BY
WILLIAM G. WHITFORD

CHAIRMAN OF THE DEPARTMENT OF ART EDUCATION
AND ASSOCIATE PROFESSOR OF ART EDUCATION, UNIVER-
SITY OF CHICAGO; FORMERLY INSTRUCTOR OF CREATIVE
DESIGN, HISTORIC ORNAMENT, AND CERAMIC ART, MARY-
LAND ART INSTITUTE, BALTIMORE, MD.



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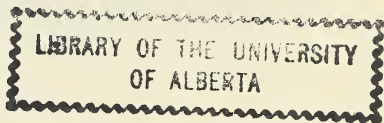
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Edue

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TO
MY MOTHER
WHOSE INFLUENCE LED
ME TO STUDY ART

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EDITOR'S INTRODUCTION

The history of art education is not unlike the well known story of any of the recognized subjects of the public school curriculum. Art education had its beginnings in sporadic attempts, by a few teachers, to give training in graphic expression. These innovators had no clearly defined objectives and no systematic and graded program of activities. They relied on their own inventiveness and profited by informal talks with colleagues who were actuated by similar desires.

With the popularization of the habit psychology of James, training assumed a new dignity. Education and mind training became synonymous, and art education found generous support. Did it not insure training in perception of color, form, and size; in coördination; in attentive application to task; in thinking and in will to achieve? What curriculum subject could boast of a greater psychological coefficient? Unthinking acceptance of both the justifying psychology and the apparent promise in the new subject led to general introduction of art education in the school course of study before teachers and supervisors could develop effective teaching technique.

As is usual in such circumstances, a highly formal program was evolved. Children drew lines, then rectangles and squares, in preparation for the drawing of geometric solids, cubes, cylinders, cones and pyramids. Perspective of straight lines and curves was stressed until drawing became the reasoned application of mechanical principles. A chair was only a modified cube and a vase, an adapted

cylinder. Children in the upper grades spent many periods studying the proper drawing of the ear of a cup or the handle of a frying pan.

Small wonder that this extreme formalism in art education was short lived. Many a teacher felt a deep sympathy for the children who evinced keen dislike of the drawing lessons. The formalized program of art education was now challenged. It promised much, but the gap between promise and performance was a veritable hiatus. School people became critical of the prevailing practices in art education.

Out of this discontent came a determined effort to discover, often experimentally, the most effective curriculum and teaching procedures for art education. We are still in the experimental state and are slowly evolving a set of objectives, a course of study, and teaching methods in art education that are in close keeping with life's needs and the accepted psychology of our day.

We look to art education to make life richer through the refinement of emotions and the inculcation of attitudes essentially æsthetic. Too long has the school confined itself almost solely to intellectual training and acquisition of facts; too long has it neglected the education of the emotions through contacts with the beautiful. In formulating courses of study, Professor Whitford does not fail to stress the application of fundamental art principles to dress, to home making, to home building, to civic enterprises, to recreation—to every significant factor in life.

Education through self-expression has become an accepted practice among progressive teachers. Growth occurs only as the child expresses latent capacities and aptitudes and reacts, in terms of these, to his environment. In the teaching of English composition, the stress is upon the expressional aspect, not the formal aspect of language. In successful composition teaching, the child soon experiences

a craving to express himself; the lesson proceeds because the child has something to say rather than because he has to say something. But why limit the medium of self-expression to words? Why neglect line and color as media of self-expression? Again and again, Professor Whitford introduces into art teaching a technique especially designed to stimulate the pupil in art activities, essentially because he is expressing himself. The development of skill is retarded by failure to perceive the need of it. The realization that the graphic arts afford excellent means of self-expression motivates and thus accelerates the acquisition of the necessary skills. Progressive or child-centered schools are distinguished by their insistence on activities that create rather than reproduce experiences. A well balanced art program, such as is here presented, seeks to develop new modes of self-expression and is therefore peculiarly well designed to achieve this basic aim of the new schools.

Professor Whitford is a specialist but not an extremist. He advocates the teaching of art appreciation but he is not blind to the fact that excessive talk and little pupil-performance with pencil or brush lead to meaningless mouthing but to no deep seated change in attitude towards the beautiful; to affectation, but not necessarily to enriched modes of living. He is a warm friend of the principle of self-expression but he recognizes the danger of neglecting form and color and correctness of observation and execution. His courses of study are always nicely balanced and are always more concerned with the child than with an art-school type of education. The author has, therefore, produced a book of generous scope: it includes curricula for kindergarten, elementary schools, junior and senior high schools; it gives general as well as special methodology; it develops a psychological background for its pedagogical program; it gives interesting side glances into the history of art education as well as a systematic survey of contemporary

practice; it presents the needs of small, rural high schools as well as of large, urban, and specialized schools.

In this book, there is a message for both teacher and supervisor. The former will find a definite formulation of aims and objectives, of reasonable outcomes which serve as means of gauging the effectiveness of one's class work, of specific procedure in different types of lessons, of definite suggestions for using museum materials, of the numerous devices which make up the business of class teaching. The supervisor will find helpful professional guidance in the list of steps to be followed when evolving a course of study in art, in the evaluation of courses of study (Chapter VI), in the presentation of curricular materials, in the presentation of courses of study for all grades (Chapters IX and XI), in the analysis of the problems of supervision (Chapter XIII), and in the full and critical treatment of tests in art education. Teachers and supervisors as well as prospective teachers of art will find *An Introduction to Art Education* a helpful textbook because of its progressive outlook, its catholicity of viewpoints, its inclusiveness, its complete and classified bibliographies, its enumeration of problems that require further research, and especially because of its detailed courses of study in art education together with specific objectives and expected outcomes.

PAUL KLAPPER

PREFACE

An Introduction to Art Education is based upon the following hypotheses:

1. *That art is an essential factor in twentieth century civilization and that it plays an important and vital part in the everyday life of the people.*
2. *That the public school presents the best opportunity for conveying the beneficial influence of art to the individual, the home, and the environment of the people.*

The subject of art instruction as advocated by educators to-day is not *drawing* as formerly practiced in the curriculum, but a practical subject which has as its objective the education of the child to the *enjoyment and use of beauty* in every possible situation of modern life.

This book deals with the organization and administration of art education in such a way as to meet the objectives of modern education. It presents a general survey of the many problems encountered in the teaching of art in American elementary and secondary schools and aims to assist the student of art education in the rather difficult problem of orientation of the subject in the modern school program.

An Introduction to Art Education is intended primarily as a basic text for an introductory, "orientation" course in normal schools, colleges, and institutions where teachers are being trained for service in the education of American youth. It is also intended as a reference book for teachers and supervisors in the field who wish to make a study of the general and special problems of art education.

The book is the result of several years of intensive study of the large body of modern pedagogical literature—the many books, magazines, manuals, bulletins and experimental and investigational publications that reflect the spirit of modern educational advancement. Many references have been made to outstanding magazine and newspaper articles and to contributions from the best books on art. Quotations from leading authorities have been included in an attempt to present an unbiased discussion of current tendencies of art education.

Illustrations, tables, graphs and condensed outlines have been included to stimulate original thinking on the part of the reader. A special feature is the organization of a series of educational graphs which vividly portray important aspects of art education. These graphs have been carefully devised to supplement the text. They permit unhampered thinking and judgment on the part of the reader in regard to many fundamental problems outlined in the book.

The author wishes especially to acknowledge the inspiring and helpful contact with the students of the Departments of Art and Art Education of the University of Chicago, who have made possible the accumulation of the subject matter for this book. Thanks are due to Mr. Charles A. Bennett and Mr. Royal Bailey Farnum for suggestions relative to historical data; to my colleagues of the School of Education, Dr. Charles H. Judd, Dr. William S. Gray, Mrs. Kathryn D. Lee and Miss Jessie M. Todd for constructive criticism of the manuscript; to the Federated Council on Art Education, the Davis Press, the *School Review*, the *Elementary School Journal* and to other publishers and individuals for the use of references and illustrative material, acknowledgments for which have been made in the text.

W. G. W.

PREFACE TO REVISED EDITION

The new edition of *An Introduction to Art Education* comprises the rewriting of entire sections and extensive revisions throughout the book to bring the contents completely up to date in regard to educational theory, bibliographical references, and recent trends and developments in the field of art education.

A special feature of the 1937 edition is the introduction of forty-five new pages which furnish comprehensive *lesson guide-sheet* material for the aid of students and teachers. The guide sheets are the result of a two-year period of research and experimentation in using the book as a text in the Teacher-Training Department of the University of Chicago. Through the guide sheets eight units presenting forty specific aspects of art education are carefully organized for study and teaching purposes. The unit references include not only books, manuals, bulletins, and other professional publications, but also a large list of outstanding magazine articles covering all phases of modern art education.

Intensive study has been devoted to the bibliography of art and art education by the author during the past ten years. As a result the *Topical Bibliography* has been reclassified and rewritten in its entirety. Through it and the guide sheets over one thousand references are given to the best literature in the field. The late Dr. Henry Turner Bailey said of the first edition: "The bibliography alone is worth the price of the book." The new edition contains the only complete, classified, topical bibliography of art and art education published at the present time.

W. G. W.

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AN INTRODUCTION TO ART EDUCATION

CHAPTER I

EDUCATION AND THE FUTURE

The changing status of education. There are many forces operating in society to-day that cause frequent changes in the educational program. These forces and the tendencies which result from them produce new criteria for determining educational values in all school subjects. Readjustments in education are the inevitable result of social progress. Without constant growth to meet the rapidly changing standards and ideals of society, schools would fail to render their largest service. It is evident that education in a democracy cannot become static. It is a living, progressive, dynamic force in the lives of the people.

An educator, according to John Dewey, is a person actively engaged in the process of readapting education to new conditions and purposes. The true educator attempts to view his problems with clear vision, an unprejudiced mind, and firm determination. In making readjustments it is necessary to build well and with substantial educational material. We must build for the future as well as for to-day.

In meeting the problems presented by the changing needs of society, the educator has assigned to the subject of art a significant place in the modern school. However, much

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remains to be done in achieving all that educators rightly expect of art in the curriculum.

The question of educational values. Curriculum-makers, superintendents of schools, principals, boards of education, and all those who are responsible for the success of the school are asking questions similar to the following concerning every subject in the curriculum. Is it worth while? How does it compare in worth with other subjects? How much time can we give to it? How much should we support it financially? Naturally the proponent of art, or of any other subject, who can answer these questions satisfactorily is likely to obtain a favorable hearing. Much of the progress of art in the school is the result of the efforts of specialists in art education who have studied the general problems of education and who have been able to present clearly the values of art in general education.

The scientific curriculum-maker is demanding more and more emphatically the answers to such questions as the following: Do we know where we are going? Can we demonstrate precisely why we are going there? What are the definite educational values to be achieved? Can we tell when we have attained these values? We must not only answer these questions for the curriculum-maker and ourselves but for the public who furnishes the pupils and the financial support of the schools.

It is necessary for teachers and directors of special subjects to engage in a critical analysis of the problems pertaining to their particular field of education and to bring to them all the knowledge it is possible to obtain. Valid judgments, just evaluations, and right educational procedures are essential in this task. For this reason a broad educational background in addition to adequate training in subject matter is required of art teachers and supervisors to-day.

The field of special education. Educators predict that we are going to see many new things in education. Evidence of such changes is to be found in a growing interest in the art of living. Special subjects dealing with aspects of everyday life, particularly the social sciences and home economics, have opened up a rich and practical field for art education. The contributions of art to social values are many. / Worthy home membership, ²civic beauty and civic pride, ³pleasant streets, ⁴better communities, ⁵more attractive homes, ⁶better personal appearance, ⁷enrichment in use of leisure time, culture, and ⁸refined taste are a few of the things to be noted in this respect.

Art has demonstrated its place as a part of the regular curriculum. It possesses a vital and enriching content that makes it a significant contribution to the school program. We are rapidly learning to think of art work—drawing, construction, design, appreciation, and related activities—not as an isolated subject, but as an integral part of a well organized curriculum in the public school. Without art there is an incompleteness that nothing can overcome. Through correlation and efficient coöperation, art work becomes a “helping hand, a kind of connecting link that binds all subjects to it and makes every study at school more interesting and valuable.” ¹

Art and American life. We have had as slogans of art education, “Art for Art’s Sake,” “Art for Industry’s Sake,” and now we have “Art for Life’s Sake.” “Beauty and Happiness in Education” and “Beauty and Happiness in Life” are new names for art education.

✓ The primary objective of education according to these criteria is to instill in the coming generation a sensitiveness to beauty, to enrich the lives of the masses, to demonstrate art as a practical force in the everyday life of all the people,

¹ Louise D. Tessin, “The Old Order Changeth,” *School Art Magazine*, Vol. 21, March, 1922, p. 394.

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and to promote better taste, standards of refinement, and capacity to enjoy all the possibilities of our American life.

The significance of beauty and art as presented in the following quotation is a forceful message to the educator and every one interested in the development of art in American life:

Historians to-day are asking where we stand and whither we are going. The observer of spiritual efforts asks the same question. Some are content with what their fathers had. Others have the passion of Midas. Others are restless, and by day and night are conscious of a desire to escape the tyranny of labor exhausting the body, to live a little while of every day in the realm of the spirit. . . .

As time goes on greater numbers in the community realize the refreshment of their excursions into the indefinable realm of beauty. Their eyes are opened, they see farther and grasp more than they imagined was possible. Their sympathies are alive.

The triumph of this spiritual longing doubles the value of life. Every moment looking out of a window, every pause among the trees, every short excursion to the parks is a great adventure. The tired and hungry forget the physical stress of a moment in the thrill of joy at the recognition of beauty true, yet indefinable.

An appreciation of the fine arts—painting, sculpture, architecture and handicrafts—is animating our citizens. Village art leagues, small exhibitions, and the associations which are the by-products of seeking beauty and poetry in the commonplace, are encouraging to the spirit that struggles for light and affords an escape from the tyranny of the standardized work of every day. One who has the solace of a joy above routine of insistent work knows the triumph of the escaping spirit longing for the æsthetic life. . . .

While five centuries ago the fine arts of painters, sculptors, weavers, silversmiths, and workers in metals were exercised for the cathedrals and princely establishments, to-day the lowliest American boy or girl can call them his own.

The wealth of our Art institute exists for the citizen. It exercises its charm upon those whose spirits are free. Having an hour to call his own, the bootblack, the newsboy, the humblest

child at work, can meet the dreams of tapestries woven for princes, "old masters" on canvas, and wander with the treasures of the ages. An open mind and a spirit longing for the presence of beauty has opportunities to-day as never before in the history of man.²

In addition to its ministrations to the spirit, we must never forget that art's most vital contribution is made through the everyday life of everyday people. Art raises the standards of living in the home and community. It promotes higher ideals for citizenship and develops finer aims for social progress and national attainment. No nation has ever become great through neglect of art. America is just awakening to the immense value of art in national life. Only the future can reveal what lies in store for art education in American schools. It is safe to predict, however, that it will greatly exceed our most hopeful anticipations.

Systematic study of art education. Perhaps one of the greatest requisites for the future of art education is that of a national consciousness. It is necessary to have a "national mind" in considering the problems confronting the future of our subject in the public schools. It is not too much to hope for a *unified program of art education* thoroughly American and thoroughly national.

It is the purpose of this book to interest students, teachers, and supervisors of art in the future of art education from the national as well as the local point of view. If we can develop a spirit of careful investigation and research on the part of all those who may be interested in the promotion of art, great attainment will be possible not only in local situations but in the nation as a whole.

The following chapters and particularly Chapter XIX, "Meeting the Problems of Art Education," and Chapter

² Lena McCauley, "Struggle of the Spirit," *Art World Magazine*, *Chicago Evening Post*, January 11, 1927, p. 8.

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XX, "Research in Art Education," have been planned to aid students of art education who may wish to make a systematic study of the many problems presented by the changing status of general and special education in American schools.



Courtesy of Pacific and Atlantic Photos, Inc.

FIG. 1. OBSERVED FROM THE "HILLTOP" OF HISTORY, THE CHANGING STATUS OF ART EDUCATION IN AMERICAN SCHOOLS MAY BE LIKENED TO A RIVER WANDERING FROM ONE SIDE OF ITS VALLEY TO THE OTHER, YET CONTINUALLY MAKING PROGRESS TOWARD A NATURAL OUTLET.

CHAPTER II

BRIEF HISTORY OF ART EDUCATION IN THE UNITED STATES

A "bird's-eye" view. A review of the history of art education in the public schools of the United States throws light on the general trend of such education from its introduction into the school system to the present time.

The history of any movement presents an overview which is very helpful in considering present-day and future values. The possibilities of a brief historical study may be likened to a vista from a hilltop. Such a view tends to clarify our vision more than much searching around in the usual manner can do.

If we may be permitted to use a simile, we may liken the changing status of art education in the schools to a river wandering from one side of its valley to the other, yet continually making progress towards a natural outlet.

The outlet or general objective of art education must be practically the same as the objective for education in general. When the various special objectives of education flow along together with the big general educational objectives, there will be greater harmony of purpose than has occurred in the entire history of education.

A study of art education from the "hilltop" of history helps us to see some of the bigger national things, and to forget for the moment those troublesome little things with which we deal continually in our everyday activities.

Pioneers in art education. Art education was a thing practically unheard of two centuries ago. It was, however, advocated by no less an authority than Benjamin Franklin

in 1749 in his *Proposed Hints for an Academy*. The first attempt to utilize art in the public-school curriculum was made in Boston in 1821 by William Bentley Fowle. The work was restricted to the teaching of outline drawing, chiefly geometric, by the copy method. This experiment met with much opposition and many reverses. During the next forty years drawing was introduced into the city schools of Philadelphia, New York, Baltimore, Cincinnati, Cleveland, and many other cities in the east.

Art work was advocated by Rembrandt Peale of Philadelphia in 1840 as a form of graphics—the art of accurate delineation—a system of school exercises for the education of the eye and the training of the hand, an auxiliary to writing, geography, and drawing.

William Minife, of Baltimore, in 1848, advocated art as a training in taste for all pupils and as a means of discovering art talent for use in the industries. A paragraph taken from one of the early writings of this author sets forth his ideas:

To get good designers we must take the proper means for educating, and if we should make drawing a branch of common-school education, we should have an opportunity of selecting those who evidence superior talent for the art and at the same time, by improving the taste of all, we should create in many an appreciation of the beautiful, and consequently very much extend the consumption of art productions.

According to Charles A. Bennett,¹ Elizabeth Palmer Peabody gave instruction in drawing in the Franklin School, Boston, during the winter of 1838-39. A sister of Elizabeth Peabody, Mary T. Peabody, who later became Mrs. Horace Mann, was also a teacher of drawing at this time. Bennett refers to two educators who helped to create an interest in art instruction in the pioneer days of the subject.

¹ Charles Alpheus Bennett, *History of Manual and Industrial Education Up to 1870* (Peoria, Illinois, Manual Arts Press, 1926), p. 419.

In 1843, Horace Mann (1796-1859), then secretary of the Board of Education in Massachusetts, made his famous "seventh annual report" on his observations while visiting the schools of Europe, especially those in Prussia. In this report which became the basis of school reform in Massachusetts, the value of drawing was given considerable emphasis. As one of the results of this report the School Committee of Boston, in 1848, placed drawing in the list of grammar school studies, but as no provision was made for teaching the subject "either in the way of a program, textbooks, or special teachers," next to nothing came of this action. The prevailing ignorance in regard to the subject was only equaled by the indifference respecting it. If a progressive teacher tried to get up a little drawing in his school, he was likely to get for his pains a gentle rebuke from his committee, and some blame from his fellow teachers.

The credit for changing these conditions was largely due to the continued efforts of John Dudley Philbrick (1818-1886), who was superintendent of schools in Boston for eighteen years, 1856 to 1874, during which time the state of Massachusetts and the city of Boston became widely known for their leadership in art education in public schools.²

Beginning in 1853, William Newton Bartholomew became an influential figure in promoting art instruction in the city of Boston. These early efforts to introduce the new subject into the schools stimulated other educators, and successful experiments were conducted along this line in many cities of the eastern part of the United States. A foundation was laid for the work of Walter Smith who later played an important part in the development of art in the Commonwealth of Massachusetts and throughout the country.

Massachusetts was the first state to adopt art as a part of its general education program. The initial step was taken in 1860.³ In 1870 provisions for art instruction throughout

² Charles Alpheus Bennett, *op. cit.*, p. 421.

³ Historical dates taken from Royal Bailey Farnum, "Present Status of Drawing and Art in the Elementary and Secondary Schools of the United States," United States Bureau of Education Bulletin No. 13, 1914.

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the commonwealth were made in the laws of the state. In 1871 Walter Smith was made director of art for all the public schools of Massachusetts. He thus became the first state director of art education in the United States.

Drawing was introduced in Massachusetts primarily as a means of contributing to industry, as is stated in the early reports on art education from the state, "to so influence industrial products that this article of manufacture would compare favorably with foreign goods."

A broader motive for art teaching appeared in the early eighties, as is apparent from a report on school art in Boston, dated 1882.

Art education, even for little children, means something more than instruction in drawing. It comprehends the cultivation of the eye, that it may perceive form; of the hand, that it may represent form graphically (drawing); of the mind, that it may receive and express ideas in regard to form. It would seem appropriate, then, that these lessons should be called "form lessons." Teachers should consider them as such, and should direct their teaching to creating in the minds of their pupils a correct conception of simple forms, rather than to giving instruction merely in drawing.

It is interesting to note that some of the art instructors in these early times, in writing about art instruction, held views similar to those which we embrace to-day. Thus, in the words of one commission, "the instruction is to be varied and rational, the aim being not to make proficient in any one thing, but to impart a taste, a knowledge, and a skill of universal utility."⁴

It is evident, however, that such phrases as those used in the foregoing quotation were not interpreted in 1876 as at the present time. Furthermore, we can draw the conclusion from the reports of the early exhibitions of school work, that

⁴ "Records and Awards," *Report of the United States Centennial Commission*, Vol. 8 (1876), p. 28. Edited by Francis A. Walker.

there was little system or organization and much hit-or-miss method in these first attempts.

Periods of development. Art education has made marked progress since its experimental introduction into the public schools in 1821, but a reliable history of the movement is difficult to obtain because of the lack of adequate printed reports and accurate data on the subject. A fairly comprehensive idea can be obtained of the development of art teaching in the United States by studying the reports of the various large expositions of the country where public-school art work has been displayed.

The art exhibit of the Massachusetts public schools at the Philadelphia Centennial Exposition in 1876 created great interest. This work was characterized largely by straight- and curved-line drawing, geometric forms and designs, perspective, objects in outline, and light and shade.

Art instruction developed rapidly in the schools from 1876 on, becoming less formal and geometric, and was just awakening to the possibilities of color teaching when the World's Columbian Exposition at Chicago (1893) opened and gave to the country the greatest stimulus for art that it had yet received. At the same time there was improvement in paper, paints, crayons, pencils, brushes, and all materials and methods. As a result, we find art making great strides in the schools. However, the introduction into the schools of these new materials for the teaching of art caused the interest in the development of new methods and ways of handling the materials to dominate the course of study. The objective seemed to be to expand the possibilities of the newly introduced agencies for art teaching to the very limit. The evaluation of the practicability of this work for the student seems not to have been considered at all.

Following the World's Fair, art teaching soon tended towards "Art for Art's sake" and passed into an extreme from which we are reacting to-day in the schools.

At the St. Louis Exposition in 1904, the so-called Arts and Crafts Movement made its appearance, and the coördination between art and manual training became apparent. The Jamestown Exposition (1907) shows the art and manual training teachers united in the endeavor to produce worthy industrial art products. The San Francisco and the San Diego Expositions (1915) show a still closer relation between art and industrial education. Objects were made with a definite practical use in view, demonstrating the union of beauty and utility, art in common things and for the masses.

The art work of public-school children exhibited at the Dallas, Texas, Convention of the National Education Association, in 1927, indicates that stress is being placed more and more upon objectives that meet the needs of the average pupils, those having ordinary ability, as well as the needs for the relatively small per cent of pupils having special ability and talent in art.

Art instruction has swung from one extreme to another, and at the present time seems to be emphasizing the needs of the great majority of pupils more than at any other time in its history. Present objectives of art education are expressed chiefly in terms of "everyday art for everyday people." Let us hope that they will continue in this direction.

Varying objectives of art education. A history of art education reveals clearly the fact that objectives have frequently changed during the brief sojourn of this subject in the curriculum. Emphasis has been placed from time to time upon the vocational objectives, upon "Art for Art's Sake," upon the Commercial Arts, the Household Arts, the History of Art and the Practical Arts. We have heard of art for industry, culture, pure esthetics, and art for everyday life. One after another we have had a series of slogans and

OBJECTIVE "HAPPY MEDIUM" OBJECTIVE
 FINE ARTS — of equal value — INDUSTRIAL ARTS
 for all pupils

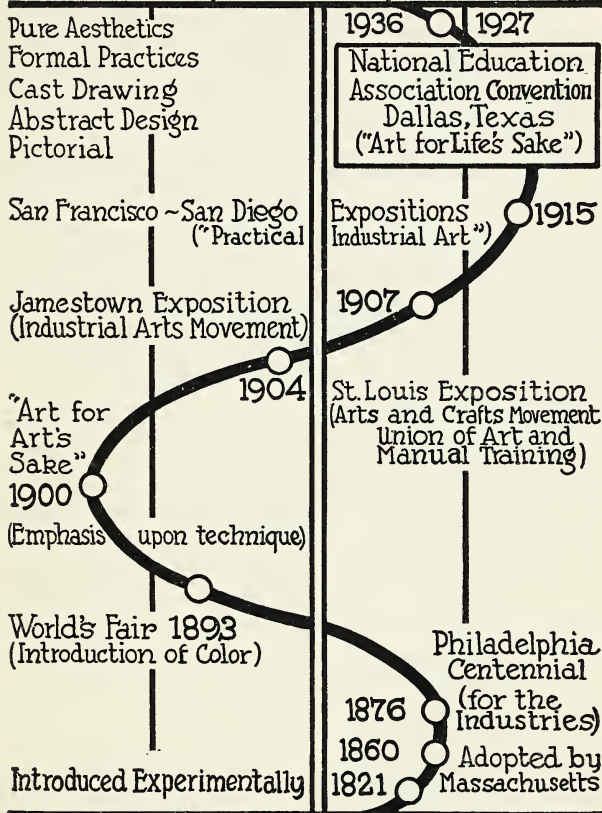


FIG. 2. GRAPHIC HISTORY OF ART EDUCATION IN THE PUBLIC SCHOOLS OF THE UNITED STATES

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catch phrases in an attempt to define the objectives of this subject.

The chart on page 13 is designed to show graphically the varying tendencies of art education in the United States since its introduction in 1821. The vertical lines in the center are intended to represent the "happy medium" of art training, a type of art training of equal value to all pupils in the public school no matter what their future vocations may be. The serpentine line, fluctuating from one objective of art training to another, suggests where emphasis has been placed in art teaching up to the present time. Reports describing public-school art work shown at the various expositions held in this country have been the basis for the plotting of this line. The curved line crosses the vertical lines in the center in two places. This does not necessarily mean that art work of equal value to all pupils was taught at these points.

It will be observed, however, that the curve seems at the present time to be swinging toward the "happy-medium" type of art work of value to all pupils. The formulation of a course of this nature is the problem of workers in the field of art education to-day.

Such a course of study in art for the elementary and junior high school is being developed in many progressive schools. In the senior high school elective courses of a semi-specialized or prevocational type are being offered, leading to the fine arts, the industrial arts, the commercial arts or other special phases of art for students desiring to specialize in these subjects.

Like all departments of the school, art has passed through periods of experimentation, and many times during the brief history of this subject we find that objectives have been stressed which would not meet the educational demands to-day. In fact, the curriculum in art from its beginning has been largely an experimental one. Only in recent years

have we really begun to note a general tendency of stabilization and the establishment of generalized objectives which may be said to possess universal application to the various school needs throughout the country.

A significant item in the history of art education was the establishment of a commission in 1925, *The Federated Council on Art Education*, to study systematically and scientifically from a national point of view the problems of art education. The work of the council is being continued by the *National Association for Art Education*, organized in 1936.

The industrial arts. Work in the manual arts was given in the schools of America as early as 1866 and has continued under different names as an important part of the school program. However, manual training as a subject received its real impetus at the Philadelphia Centennial Exposition in 1876. For this reason the dates usually given for the introduction of this subject are 1876-77.

Advocates of manual training or industrial arts, as the subject is termed to-day, have always been quite definite in their objectives, namely, that of providing for boys (and sometimes for girls) a practical contact with tools, and creative and constructive experiences.

Snedden explains very clearly what is meant by industrial arts as practiced in the schools.

Industrial arts means primarily "constructive work." . . . I am thinking of any kind of constructive work of an industrial character that is adaptable to boys, not young men—boys under 15 years of age and over 9 to 10 years of age—in which with the aid of tools and plastic materials these boys at least simulate the activities of their elders. They produce things, things that go, take things apart.

And so I am thinking under the head of industrial arts of any and all kinds of work with wood, fine and coarse, work with metals, pottery or clay, book binding, printing, gas engine, photography, bicycle repairs, soling shoes, making of textiles or

sewing of textiles into garments, use of paint and varnish and the like.⁵

Work in the industrial arts for pupils up to fifteen or sixteen years of age has been quite largely "exploratory" or of an experience-gaining type. When the constructive activities become highly specialized with career preparation as an objective, the work is usually classified as Industrial or Vocational Education. Actual vocational training is generally reserved for pupils who have reached their sixteenth year.

Home economics. Experience gaining or exploratory types of work are provided for girls under the subject of Home Economics. With the introduction of manual arts with shop work for boys, we find the introduction of domestic science with sewing and cooking for girls. Probably the beginnings of home economics as a study in the school were made as early as 1798 when needlework was taught to girls in the public schools of Boston. The legislature of Massachusetts legalized the teaching of sewing and other phases of industrial education in 1872, two years after instruction in drawing was made obligatory in the public schools.

In general, the study of home economics or household art includes the many duties of home-making, cooking, sewing, costume design, and interior decoration.

At first there was very little articulation between the courses in art and the courses in industrial art or household art. At the present time we realize that these courses are all related, and all work together through correlation and interrelation to supply the child with those worth-while educational values which aid in meeting social, vocational, and leisure-time needs of life.

Teacher-training schools. The first teachers of art in the United States were trained in England. It was apparent

⁵ David Snedden, "Criteria of Values for Junior High School," *Annual Bulletin*, Eastern Arts Association, 1926, p. 28.

that rapid or efficient development of this subject could not be expected as long as the schools were dependent upon foreign trained teachers for instruction.

In 1871, Walter Smith, headmaster of the School of Art in Leeds, England, was persuaded to come to America and assist in the problems of art education in the state of Massachusetts, and to serve as director of art education throughout that commonwealth. Through his efforts, the Massachusetts Normal Art School was founded at Boston in 1873⁶ to meet the demand for trained art teachers. This school became a great factor in the development of art education throughout the country.

For the first time, efficient art teachers were being trained in America to carry on the work of instruction. Following the lead of the Massachusetts Normal Art School (now the Massachusetts Art School), many teacher-training schools have been established for the preparation of art teachers. Outstanding institutions of this character are found to-day in widely separated parts of the country,—Boston, New York, Brooklyn, Chicago, New Orleans, Nashville, Pittsburgh, Minneapolis, Cleveland, St. Louis, Berkeley, Los Angeles, and Oakland, California, and in many other cities. Some of these cities have one and in some instances two or three excellent schools for the training of art teachers.

Practically all the state universities and larger colleges provide training for art teachers. Practically all the state normal schools have excellent departments for the preparation of specialists in art education. In addition, there are many private art schools and educational institutions that are notably assisting in this work.

A promising future. Art education has made rapid progress during its brief sojourn in the school system. In summary we may say that educators are becoming so keenly

⁶ Farnum, *op. cit.*, p. 18.

alert to the possibilities of this subject that there is an awakening of educational interest throughout the entire country. The student body in all divisions of the school—elementary, secondary, and college—is showing increasing interest in art as a part of general education. There are many excellent teacher-training institutions developing capable and efficient art teachers. Many active organizations of teachers and others interested in the advancement of art education exist, and many other groups of progressive individuals are organizing to aid in the development of art as a factor in the life of the school. A number of strong institutions and organizations are conducting careful scientific research in art education. We have more authentic books and publications on art than ever before. We have better and cheaper illustrative materials, art supplies, and working equipment than ever before.

There is every reason to believe that greater progress will be made in the next few years and that greater good will come to art education than has been the case during any other period of its history.

CHAPTER III

MODERN TENDENCIES IN ART EDUCATION

General and special objectives. The brief summary of art education outlined in Chapter II emphasized the fact that art instruction in the past has not been based upon the needs of the great majority of pupils in the school system, but upon the needs of the few. Furthermore, there has been no agreement in regard to these needs. In recent years we have come to realize that in order to meet the demands of this subject in the school, and in life outside the school, the objectives of art education should be divided into several groups.

At the present time, the trend of art education manifests itself in the establishment of two separate and distinct groups of instruction: (1) *Adequate art training for all pupils in the school, no matter what their future profession may be*, and (2) *adequate art training for the special-talent pupil, the pupil who wishes to specialize in art*. Two different kinds of courses are required for this program. Those are, first, the courses of the *general art type* and, second, the *special art courses* of various kinds.

The field of modern art education may be further divided into three major objectives: (1) The *social* objectives, (2) the *vocational* objectives, and (3) the *leisure-time* objectives.

In all departments of the school the work is being divided into general and special types of work. We have courses in general science and special courses in science. We have courses which provide for fundamental training in English

and other courses dealing with special forms of English. We have general and special courses in history, mathematics, language, and in other subjects.

The recognition of general and special objectives in the school program has done more than any one thing to bring agreement among the different advocates of art education, and to center the efforts of all upon the major educational problems of organizing and administering the subject matter of art to meet the needs of pupil adjustment.

Theory and practice. Now when practical agreement seems to exist in regard to fundamental objectives of art education, a difference of opinion arises in respect to methods of teaching art. The old discussion relative to the merits of theory or practice as a basis for art teaching appears again under the new names, *æsthetic appreciation* and *practical production*.

Certain educators urge that the art needs of the majority of pupils may be effectively supplied by art appreciation courses in which little if any actual production or creation of art objects is undertaken. These educators assert that no great amount of practical experience in art expression or production on the part of the pupil is necessary for appreciation. Courses of this type have as their aim the development of understanding of art quality and an increased sensitiveness to beauty. It is pointed out that definite emotional responses occur in the presence of beauty, and that such responses may be deepened and enriched by carefully planned art talks and demonstrations; that a discriminating judgment and good taste may be developed without the usual requirements of drawing, painting, design, and hand-work.

While such claims are undoubtedly true to a certain extent, we must classify work that will inevitably result from this method as largely *æsthetic*, cultural, and relating to only part of the possible art responses, that is, to the

visual, mental, and emotional responses. This kind of work is essentially theoretical, dealing with the theory rather than with the practice of art. Motor responses and the rich field of performance and participation are hardly considered at all.

On the other hand, there are advocates of art education who believe that performance, the actual production of art objects, should dominate the course of study and that the theory of æsthetics, the cultural and spiritual phases of art, are of minor consideration.

Necessity of avoiding extremes. The only apparent danger from such conflicting methods of art teaching is in going to extremes. The art experiences in the school cannot be all intellectual and visual, not all talking, seeing, and thinking. There must be doing as well. Practical performance enriches appreciation and develops physical responses which broaden understanding and appreciation of art in valuable ways.

Likewise, the art experiences in the school cannot be all physical or motor. Activities in the art program are required which will supply both kinds of experience with emphasis at times upon appreciation and at other times upon performance. Performance, however, should not degenerate into formal exercises with no objective other than technique or manual dexterity. Performance should be purposely planned to enrich experience and should be supplemented with mental training and art thinking, art judgment, and art appreciation in order to result in courses furnishing a real educational background and suited to the needs of the masses of pupils and not the special few.

Extreme practices should be avoided. Figure 3 has been designed to illustrate graphically how difference of opinion as to methods of presenting subject matter may result in undesirable practices of art teaching. If this figure is fitted to the chart shown in Figure 2, a fairly good graph, showing

the trend of art education in American schools from the time of its introduction in 1821 to the present day, will result.

"Happy medium" of art education. In the modern program of art education, the subject matter and methods of presentation are being organized in such a way as to establish a balance between theory and practice, appreciation

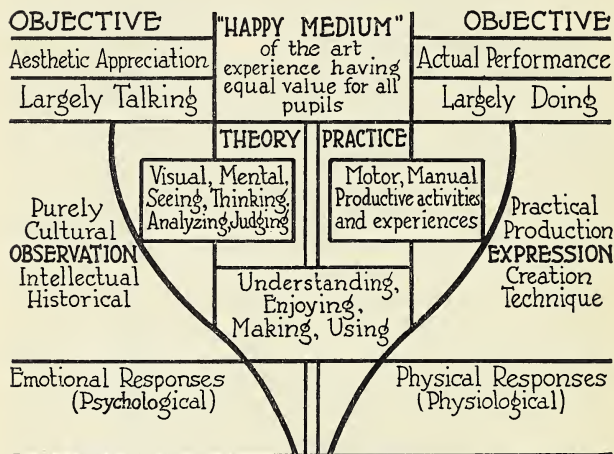


FIG. 3. GRAPH SHOWING "HAPPY MEDIUM" OF ART WORK HAVING EQUAL VALUE FOR ALL PUPILS IN THE SCHOOL.

To attain this "happy medium" a balance of fine and industrial art, appreciation and production, cultural and practical values should be combined into one course suited to the "everyday needs of everyday people."

and performance, work which might be termed cultural and work which results in production or expression.

A program of this description should meet the needs of all pupils in the school no matter what their future vocation is to be. It should make the student conscious of the great heritage of art and its practical relation to life. It should

build up by practical experience a sound and usable foundation for later art work.

When the career objective appears in the upper grades of the school, activities should be provided through the special courses for vocational or prevocational experience to meet the needs of special-talent pupils who may wish to follow the profession of art. In our newly acquired educational objective, "the imparting of practical and usable art knowledge to the great mass of pupils who are not to become specialists in art," we must set up another "happy medium" of art work and strive to so balance our courses in art that they will not become, on one extreme, purely mental or visual courses in art appreciation, or, on the other, purely practical courses in construction or expression without appreciation of the significance of art in life.

Appreciation may become an end in itself providing the means to that end offer rich opportunity for art experiences. The keynote of art is creation. The individual to-day has many opportunities to exercise his creative ability through art activities. Whether consumer or producer he may be creative by selecting, by adapting, and by skill in adjustment. Art courses lacking in creative content deprive the student of essential values of education.

Appreciation of art is not the same as knowledge of art. It is not something that can be absorbed from books, or even from teachers; it is something that must be gained through experience. It may, therefore, be said that there is one fundamental factor in training for both appreciation and production, and that is real *experience*.¹

Creating art appreciation by mere oratory is like biting the rind of an orange and claiming a knowledge of the flavor. Art fortunately is a gift that the receiver can only realize through service. And service means the giving before there can be any

¹ Charles A. Bennett, *Art Training for Life and for Industry* (Manual Arts Press, 1923), p. 10.

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taking. And as one takes he again must give before he can find more in that treasure house of beauty.

How often have I seen the student who has received but the superficial, abbreviated knowledge of an art appreciation course so confident that he has a thorough knowledge of the subject that his mind was closed to further study. If his art appreciation study had included the doing of the arts, the actual working out of some of the handicrafts, then his whole mind would be in sympathy with the subject. He would have learned of the actual limitations, the restrictions, the problems of the artists, and there would be a real appreciation and permanent interest growth where only a deformed idea remains. After all one hour's actual art work with the hands and the mind is equal to six hours' notebook lecture notations. You cannot absorb art by proxy.²

Too much appreciation, theory, picture study, and history of art in the public school will carry us as far from our goal as was the case when "Art for Art's Sake" received the emphasis in our art curriculum. Too much emphasis upon handwork alone will tend towards the other extreme. Our big problem to-day as always is to steer the middle course. The two paragraphs which follow, taken from the *School Arts Magazine* editorial quoted above, contain most excellent advice for every one interested in art education.³

Every great movement has its trends and these trends are sometimes rather roundabout in reaching their objective. And every great movement seems to have to go through a lot of discussion and hand waving and hurrahing and announcements of what is going to be done, but the doing is another thing.

Art education probably has to go through all of these stages and undoubtedly will come out of the cocoon stage a full fledged creature of beauty, but sometimes I wish there could be a lot less hubbub and a lot more doing.

² Pedro J. Lemos, "Let Us Make It Art Appreciation and Not Art Depreciation," *School Arts Magazine*, Editorial, Vol. 24, June, 1925, pp. 604-605.

³ *Ibid.*, p. 604.

CHAPTER IV

A SURVEY OF ART NEEDS IN AMERICAN LIFE

The school problem. Students of education are demanding more than ever before that definite objectives, which meet the real needs of the pupil, be determined in all subjects of the public school, and that subject matter be incorporated into the curriculum which will meet these objectives. In order to satisfy this demand in the field of art education, it is necessary first to make a careful survey of the requirements for art, in the home, in the community, in industry, and in life in general. It then becomes necessary to determine what phases of these requirements can be met by art training in the public school.

An analysis of the present demands for art viewed in terms of national, social, and industrial efficiency reveals the fact that there are several quite distinct, but nevertheless closely interwoven forms of art service needed in American life. The purpose of this chapter is to present as completely as possible a review of the benefits of art to mankind, and to point out certain values of art having special importance to the individual and to society as a whole. Later chapters will discuss the general and special needs for art in relation to the limitations of public instruction in the schools of America.

I. THE INDUSTRIAL SERVICE

Better quality in design. There is a present demand for a greater number of better and more skilled designers in America. Better commercial design in all our industrial

products would aid our manufacturers in competing successfully with those of other countries.

Eliminating the factors of technical quality and price, the essential selling feature of goods of all kinds is attractiveness through superior design. Before the World War there existed keen competition between Great Britain, France, and Germany in respect to the artistic quality of their manufactured products. Many efficient industrial art schools were established in these and other European countries to meet the trade demands in regard to art quality. Since the close of the war we hear of the establishment of many additional schools of arts and crafts, and of design and industrial art. That European peoples will do this in spite of the trying situation of reconstruction in which they find themselves, proves the faith they have in art as a national requisite.

Paris has set the standard of fashion for many years. English, French, and German china has outsold American china even in our own markets. Oriental silks, rugs, tapestries, etc., have held preference to similar American products due to the design quality they possess. American manufacturers in some instances have demonstrated that this state of affairs is unwarranted. Its continuance will be due in no small part to the failure of America to supply adequate schools for the training of designers. Art courses in the public schools aid by discovering and conserving art talent and so directing it that it will be of value to the nation.

Art is needed in industry to provide for better quality of design as a selling factor, to avoid economic waste, and to provide for more lasting enjoyment, appreciation, and satisfaction from the article to be sold. "The contemplation of quality remains long after the price is forgotten" is a term used discreetly in advertising certain merchandise. An object lacking art quality in its true sense (simplicity, har-

mony, and fitness), soon fails to satisfy; a new purchase is made before the serviceability of the object has been exhausted. Hence from objects of this character there is waste in production, waste in purchasing ability, and waste in satisfaction and enjoyment.

Originality and distinctiveness in American industrial design. An *American style* of design is needed to give our manufactured products a distinctive place among the products of the world. This does not mean that we should reject good art of foreign peoples, but that we must use it in developing our own art in such a way that it will not result in cheap imitation, inappropriate and inconsistent motives, and meaningless ornament. We must do away with promiscuous copying and stealing of foreign ideas. What we need is an *American spirit* in our art, characteristic of our great national life, environment, and traditions. We need art *created in America* and reflecting American ideals, not those of Persia, Greece, Japan, or any other foreign country. Training in art in the public schools, if it makes use of the wealth of distinctively American motives as a basis for problems and exercises, will contribute much towards the bettering of American industrial art.

Figure 4 illustrates a very interesting use of distinctively American motives in architectural design. This is a faïence mantel in colored mat glazes in the lobby of the Washington Hotel, Seattle, Washington. The entire mantel is made of tile modeled in low relief and terra cotta in bold relief. It is framed with marble to match the architectural detail of the building. The tile panels at the sides represent giant redwoods whose tall vertical lines harmonize perfectly with the structural form of the mantel and the room. The majestic form of Mt. Rainier is cleverly wrought in tile above the mantel. The tile work with its design in the spirit of the great Northwest forms an appropriate background for the two Indian totem poles rendered in terra cotta, and

glazed with bright colors that give the note of accent and special interest to the composition. The picture gives a very inadequate impression of the great size of this mantel which reaches from floor to ceiling and forms the central decorative feature of the large hotel lobby.

The first time the author saw this unique example of purely American industrial art, a crackling log fire was burning in the fireplace. The general effect was perfect. One could imagine oneself out on the trail with the evening camp fire silhouetting the forest trees and adding cheer and comfort to the scene. The emotional response produced was very similar to that experienced when viewing a canvas of one of the great masters.

Appreciation of the industrial arts. We should not slight the industrial arts in our appreciation courses. There is a rich and profitable field for study in the "fine arts of industry." Why not give our pupils a chance to make tiles, either in clay or cement, and actually use these in fireplaces, window boxes, or garden walls, and at the same time give them some knowledge of the great industries that produce our various kinds of building materials? Even a limited experience in connection with handicrafts and industrial arts would add to the appreciation of phases of art having a very intimate contact with the lives of our pupils.

Knowledge and understanding of art quality exhibited in the products of the craftsman and worker in our factories is essential for the development of a discriminating taste and ability to make intelligent purchases. Beauty in the industrial arts, as well as in the fine arts, ministers to the spirit and greatly aids in producing happiness and contentment in surroundings.

II. FINE ARTS SERVICE

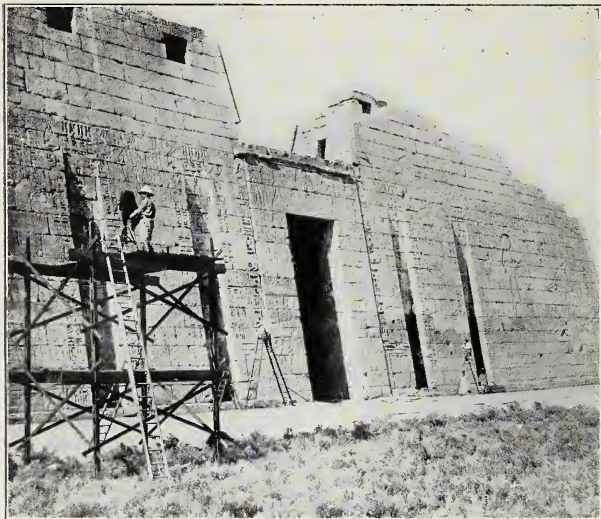
Production of painting, sculpture, and architecture. Better art training is needed for the specialist, the artist, the



Courtesy of Rookwood Pottery Company.

FIG. 4. FAIENCE MANTEL IN COLORED MAT GLAZES, WASHINGTON HOTEL,
SEATTLE, WASHINGTON.

An interesting example of distinctively American motives in architectural
design.



Courtesy of the Oriental Institute, University of Chicago.

FIG. 5. THE IMPORTANCE OF ART AS A MEANS OF TRACING THE HISTORY OF CIVILIZATION HAS LONG BEEN RECOGNIZED.

The upper illustration shows "scholarly proofreaders from the Oriental Institute of the University of Chicago laboring under Egypt's hot sun to preserve the wisdom of the pharaohs as inscribed, centuries ago, on the walls of the Medinet-Habu temple. This view, received by the university from Luxor, shows members of Professor Breasted's staff at work photographing and recording the mysterious hieroglyphics which are slowly being effaced by sand storms and vandals."

The lower illustration shows *Rameses III* hunting wild asses and bulls in the marshes of Egypt.

producer of the fine arts (the landscape painter, and painter of portraits, the sculptor, and the architect).

The fine arts contribute directly through "visual instruction" to science, history, literature, and the tradition and culture surrounding our national life. They interpret the life of the past as well as of the present; they picture the hopes and aspirations of the future. The fine arts are a national asset.

Contribution to the documental needs. All of the representative arts contribute to the documental needs of life. Hieroglyphics, picture writing, etching, designs, illustrations, paintings, and sculpture have all played their part in the recording of important events. Since the dawn of civilization art has been a significant factor in the documental needs of life. Many historical facts have been thus preserved for mankind through the art activities of different periods. Modern magazines, newspapers, and books owe much of their communicative and educational value to the fine arts.

Future generations will read the attainment of this generation quite as much from the contribution of the fine arts and the illustrative material of the documents as from the printed pages of history. Figure 5 illustrates the valuable contribution which the art of the past has made in providing records of historical events for future generations.

Art for culture: appreciation of the fine arts. In the minds of many people there is a desire for familiarity with the fine arts as a purely cultural acquisition. The cultural factor includes wide knowledge of the arts and acquaintance with the biographies of individual artists, a knowledge of the times, the conditions, and the spirit that fostered the art. It involves a study of the history and evolution of the arts and a critical survey of the works of art of all periods. This type of art knowledge possesses cultural value and lays a foundation for an appreciation of the arts. It is a phase

of art understanding of value to the artist and to all people interested in the evolution and development of art.

III. SOCIAL, DOMESTIC, AND CIVIC SERVICE

There is need on the part of the public for good taste and artistic appreciation based upon a sound knowledge of those art principles which may be used in connection with ordinary things of everyday life.

Better taste and enlightenment in regard to art quality which can be applied to common materials result in increased capacity for enjoyment. A type of art knowledge which assists in the problems of dress, the home, and the community has a double reaction for good. It creates more skillful producers of beauty in assembling objects and furnishings for the home, thus developing better "consumers" of art and creating a demand for better products on the part of the people. This demand in turn stimulates manufacturers to produce goods of better artistic quality to meet the public taste. Hence both consumer and producer may be encouraged to work together to raise the artistic standards in all things. The democratizing of art results in a direct benefit to art. Art has always made its greatest progress when it has been most closely connected with the needs of the human race.

Social significance. Art has a distinct social significance and this perhaps is one of its strongest claims for a place in the modern school. The value of good appearance; the confidence, prestige, and community standing resulting from a distinctive home, tastefully furnished and surrounded with beauty; the sense of pride and satisfaction in meeting high social standards; and the contentment and happiness of living a rich and cultured existence in the home, in business, and in leisure time all add to the social effectiveness and general attainment of the individual and his family.

Domestic and personal values. In the future both boys and girls will work together in the building and furnishing of the home. It is just as much the concern of the boy as it is of the girl that beauty have an important place in the exterior and interior plans for the home. It is just as necessary for the boy as for the girl to know how to utilize art principles correctly in personal apparel and to develop a pleasing appearance.

We know that the young men and women of to-morrow will have a tremendous influence in the building and furnishing of homes. The schools should do all they can to aid these young people so that their efforts will result in "real homes of beauty and joy" and not "commonplace, ugly homes."

Civic consciousness. An awakened respect for the needs and values of art in the life of the town, city, and community is very apparent to-day in all civic enterprise. Art becomes a community project of great value to all members of the community.

Civic pride, civic duty and interest, civic intelligence, and the ability to participate effectively in the city's growth are factors in the development of the good citizen. Art plays an important part in this respect. Beauty in city planning, public buildings and sculpture, parks, boulevards, bridges, and special beauty spots may be included in the contribution of art to the civic needs.

The boys and girls in our classrooms to-day will be the real doers to-morrow. They will rebuild old cities and build new ones. They will develop the industries and the commerce. They will establish the schools and shape the government. Will they build office structures, churches, schools, and cities of enduring beauty, or create ugliness that will invite early destruction by succeeding generations?

The museum and art gallery become municipal assets as storehouses of beauty in both the fine and industrial arts.

The service of the art museum to the community has developed into one of the most significant agents for disseminating knowledge and appreciation of the arts and their contribution to civilization.

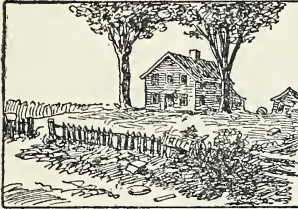
IV. THE ECONOMIC SERVICE

The economic value of practical art knowledge. Some of the economic values of art have already been suggested. In fact, it would be very difficult to present a discussion of the contribution of art to mankind without mentioning the factor of economic service. The contribution of art to everyday needs is productive of greater contentment and satisfaction in surroundings and environment. Attractive houses assist in the housing problem. Beautiful city parks and environs tend to check unrest and migration. Beauty of nature in landscapes of scenic forests, mountains, streams, and lakes attract the traveler from all over the world. The government has recognized this fact and is setting aside extensive parks as national assets. County and state governments are likewise conserving natural beauty spots for the benefit of the people.

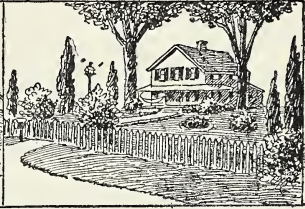
The group of drawings in Figure 6 by John T. McCutcheon, entitled "Contrasts," very cleverly illustrates how art meets some of the needs in the "*social, domestic, and civic*" sense. The artist has shown very clearly the difference which may exist between a house and a home; between an unsightly, ill-kept road and a stately avenue; and between an unsanitary and unsightly back yard and a cozy, livable beauty spot. Practical examples of this kind demonstrate how lack of artistic consciousness may result in economic waste, and in ugly and sordid surroundings, while foresight and artistic vision may be productive of beauty as well as increased material wealth. Lessons of this kind have an economic value difficult to figure in actual dollars and cents. The return in greater appreciation, comfort, and

CONTRASTS

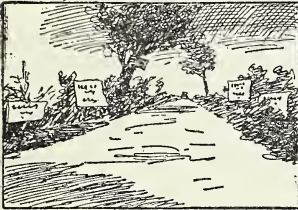
[Copyright, 1923: By The Chicago Tribune.]



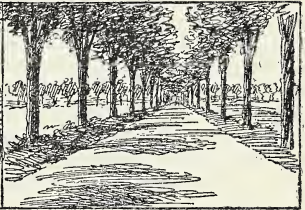
The shiftless farmer's house.



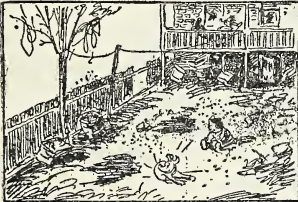
What he could do with it if he had some energy and pride.



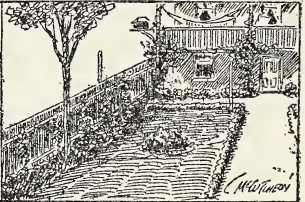
The ragged country road.



What it could be with systematic planting.



The ornery man's back yard.



What he could make if he tried.

Courtesy of the Chicago Tribune.

FIG. 6. THE FAMOUS CARTOONIST, JOHN T. MCCUTCHEON, ILLUSTRATES IN THE ABOVE DRAWINGS HOW ART MAY AID IN MEETING THE SOCIAL NEEDS OF LIFE.

satisfaction cannot be computed in money values. The importance of this aspect of art education has a much greater bearing upon the affairs of life than we ordinarily accredit to it.

Art and material wealth. The economic value of practical art knowledge can be demonstrated in many ways. The following quotation gives an excellent idea of the relation of art to the material wealth of the country.

Not all of those who respond to the æsthetic thrill of art have considered what art can mean to a people in a material way—how it can add to their collective prosperity and their national wealth.

It is the simplest sort of problem in economics. An artistic people will take one dollar's worth of raw material and, by converting it into an object of beauty and utility, make the product worth five dollars in the markets of the world; while an inartistic people will take the same raw material and transform it into an object of utility worth only half as much. In the aggregate of a nation's production the wealth thus gained can easily run into billions—wealth obtained without using up one additional ounce of raw material, wealth that comes wholly out of the knowledge and taste of the people.

Artists are the most marvelous creators of wealth. If Italy sold to the connoisseurs of the world out of her public collections the paintings and sculptures produced by only ten of her great masters she could pay the whole of her national debt.

One of the finest as well as one of the most material services an American citizen can render to the state is to aid in the nation's understanding and appreciation of art.¹

The following editorial, entitled "The Cost of Ugliness," from a great commercial newspaper, describes the economic value of art from the standpoint of the business man.

It is a vague motto of Chicago builders that a permanent structure should be beautiful. But too few of them realize that a

¹ Peyton Boswell, "Art and Wealth," *The Art Digest*, Editorial, Vol. 1, February, 1927, p. 4.

beautiful structure is permanent. No stone or steel can last as long as a good architectural idea. No reinforced concrete can stand the weather beside a master's architectural proportions.

A persistent fact noticeable in Chicago is that ugly buildings are first to be torn down. Their depreciation is rapid. People tire of an overornate mediocrity and sigh in relief at its destruction. What the engineer puts in as durable material is made ephemeral by his artistic failure. Its utility declines because it has gained no popular affection. It is unwelcome to the eye.

Some architect should calculate the increased depreciation of buildings due to ugliness. The figure without question would be large. Faults a beautiful structure may have, but when it catches the affections of the public there is a tendency to spare it. Attached to that fact is a money value. It means low depreciation. . . .

A beautiful structure appreciates in value with its age. It accumulates the affection of the centuries. Its prestige grows. In thirty years the Fine Arts building in Chicago has become invaluable. The magic of a line, the poise of a colonnade holds its value fixed beyond decaying lath and plaster.

Beauty cannot depreciate. It is an element which American engineers might include more definitely in their plans.²

The economic value of design.³ Art is being stressed from the economic standpoint in industrial production as never before. The following statement bearing upon this problem was made by the noted architect, George C. Nimmons, at the Art Round Table of the Chicago meeting of the National Council of Education, as long ago as February 25, 1919:

Art is a national *industrial* asset. Our chief commercial rivals are all in advance of us in this, and are even now actively striving to increase their lead.

² *Chicago Sunday Tribune*, "The Cost of Ugliness," Editorial, August 3, 1924, Part I, p. 8.

³ For an interesting and valuable discussion of the economic values of art, the reader is referred to the following references:

Earnest E. Calkins, "Beauty—the New Business Tool." *Atlantic Monthly*, Vol. 140, August, 1927, pp. 145-152.

Henry Turner Bailey, *Art and the Business Man*. Eastern Arts Association, *Nineteenth Annual Report*, 1928, pp. 180-187.

In individual business the possibility of great supremacy—in the use of scientific devices, in efficiency in production, in economy in materials, in the development of profitable by-products—no longer exists. Beauty in *design* remains practically the only possible means of achieving an individual triumph.

V. ART FOR SELF-EXPRESSION

Drawing as a means of communication. Drawing is recognized as a valuable means of supplementing expression in the written and spoken word. Indeed, drawing, understood by nations with differing languages, often becomes a more universal means of expression than language itself. Strangers in a foreign country, ignorant of the language, must fall back upon gesture and drawing for communication. In this respect, at present, our drawing courses make no large contribution; they leave the average person with a very limited and hazy graphic vocabulary. Graphic expression through the cartoon has great influence upon public opinion. Evidence of this is found in the important part played by the cartoon during the World War and by the prominence given to it by all modern newspapers.

A certain amount of practical drawing ability as an aid to expression is of great advantage in many occupations and professions. Descriptive, diagrammatic, and analytical drawing aid greatly in the accumulation and recording of knowledge and the communication of knowledge in the sciences. Drawing is of great value in constructive processes as an aid to the preliminary thinking necessary for designing or originating an object. It aids the inventor, the originator, the manufacturer, and others in conveying practical ideas to workmen, mechanics, operators, and engineers.

Going back to the social origins, we find that the modern phonetic alphabet has been evolved from picture writing. Hence the contribution of art to communication has been incalculable. Nearly a decade ago, President Charles W. Eliot of Harvard made the following statement at an edu-

cational conference: "I have examined all the courses offered by the university and I find but one, the subject of theology, in which a knowledge of drawing would not be of immediate value."

Design as a means of expression. Pattern of line, "light and dark," and color often serve as a forceful means of expression. The American Indian and other primitive peoples have developed ornament of great expressive quality. Evidence of this factor of expression is found in the fascinating symbolism of primitive art.

To-day expression through design is found in the use of pattern and color in dress, in interior decoration, in posters and advertising, and in many other ways. The individuality and personality of the housewife is forcefully expressed in the way she uses design in her home and in personal effects.

Design furnishes a rich field for self-expression in the school. It offers the child contact with the ornamental experience, increases his observations, his creative instinct, and likewise his power of appreciation.

The child and expression. All normal children possess impulses and instincts to create. If given an opportunity they will joyously and spontaneously pour forth their ideas, inspirations, and emotions.

Individual expression is an inherent desire of all people and particularly is this true of children. Pupils require an opportunity in our schools to give expression to their originality and ingeniousness. The activities and projects of the art course offer an unlimited field for creative effort. Drawing, painting, design, modeling, and construction all furnish different kinds of experience in expression for the child.

✓ It may take a little more thought, a little more time and more individual attention on the part of the teacher, to develop the creative attitude in the art lessons, but to avoid this is to neglect one of the essential values of education.

The artist and expression. Expression becomes a highly specialized performance with the artist, taking one of many avenues of creative effort depending upon the mood and the preference for medium and technique.

The handicrafts or industrial arts, the fine arts (architecture, painting, and sculpture), commercial, graphic, and other forms of art may be thought of as specialized fields which the artist chooses for self-expression. The various manifestations of art, drawing, design, etching, wood-block printing, painting in oil, water color, tempera, pastel, and the many forms of handicraft and allied arts provide for the expert—the artist—wonderful possibilities for creative effort.

VI. GENERAL EDUCATIONAL VALUES

Mental processes and bodily reactions. In addition to the subject matter taught, art work, like other subjects in the school, when properly presented aids in the development of special mental processes and bodily reactions valuable to the pupil. It aids in the promotion of better coördination of mind, hand, and eye (development by doing and thinking through action). By providing training in constructive analysis it stimulates specific types of observation, originality, invention, and initiative; it increases the power of visualization and creative imagination, aiding in the capacity of seeing things before they really exist. It increases knowledge and understanding of the fine works of man, and gives insight into a phase of nature not incorporated in the natural sciences, that is, the beauty of nature. In general, the training supplied by art work is similar in scope to that of literature and music, namely, training in composition, expression, and appreciation. In addition, art work supplies practical knowledge directly applicable to everyday problems.

Art education, properly presented, awakens the child's

sense of observation so that he possesses a *seeing* eye and an *understanding* mind. The act of seeing involves the processes of thought, of memory, and of judgment. In modern art teaching, observation is referred to as "constructive looking, not mere curiosity, but examination for a purpose with reference to both cause and effect."⁴

For example, if a pupil is trained in the ability to see grace and refinement of line in plants, and is taught to adapt such lines to the designing of furniture, he will be more observant and appreciative of fine lines in nature and in furniture. If a pupil is given the ability to see and analyze beautiful color harmonies in the plumage of birds, in plants, and all nature, and is taught to produce similar harmonies in rugs and textiles, he will observe and appreciate more keenly the beauties of color in nature, and in rugs and textiles. Similar analogies may be made for all practical problems in art. Such knowledge equips the pupil with initiative in the use of art elements and their arrangement as adapted to dress, home furnishings, and problems of design and construction wherever they may be encountered.

Many problems in art work require the creation of original units and forms, or the adaptation of familiar forms in original ways. Such training aids in developing the faculties of imagination and invention. We may safely say that art work stimulates attitudes of interest, keener observation, conscious intention, purposeful endeavor, and confidence and satisfaction resulting from successful attainment.

History reveals the fact that great inventors like Fulton and Morse were painters of pictures, and that great artists like Michelangelo and Leonardo da Vinci were also great inventors and engineers. No doubt there is a significant connection between these types of ability. The powers of

⁴ Charles H. Woodbury and Elizabeth W. Perkins, *The Art of Seeing* (New York, Charles Scribner's Sons, 1925), p. 9.

creative imagination, visualization, and the ability to put one's ideas on paper contribute to the educational attainment of individuals in the scientific as well as in the artistic professions.

Effective art instruction can develop real imagination on the part of our pupils. One of the most educational objectives of modern art education is to provide training that will stir the imagination, to develop in the individual the powers to visualize and dramatize, and to stimulate him to creative endeavor. The following poem by Edgar A. Guest, entitled "Imagination,"⁵ and the accompanying illustration, Figure 7, bear evidence of the value of art training in respect to the factor of visualization, creative imagination, and the ability to see things before they really exist.

IMAGINATION

BY EDGAR A. GUEST

The dreamer sees the finished thing before the start is made;
He sees the roses pink and red beyond the rusty spade,
And all that bleak and barren spot which is so bare to see
Is but a place where very soon the marigolds will be.

Imagination carries him across the dusty years,
And what is dull and commonplace in radiant charm appears.
The little home that he will build where willows bend and bow
Is but the dreamer's paper sketch, but he can see it now.

He sees the little winding walk that slowly finds his door,
The chimney in its ivy dress, the children on the floor,
The staircase where they'll race and romp, the windows where
will gleam
The light of peace and happiness—the house that's still a
dream.

⁵ Reprinted by special permission from the December, 1924, issue of *The Red Book Magazine*. Copyright, 1924, by the Consolidated Magazines Corporation.



Courtesy of Liberty Magazine.

FIG. 7. THE POWER OF VISUALIZATION AND CREATIVE IMAGINATION OR THE ABILITY TO SEE THINGS BEFORE THEY REALLY EXIST MAY BE DEVELOPED THROUGH THE ACTIVITIES OF THE MODERN ART COURSE.

You see but weeds and rubbish there, and ugliness and grime,
But he can show you where there'll be a swing in summer time.
And he can show you where there'll be a fireplace rich with
cheer,

Although you stand and shake your head and think the dreamer
queer.

Imagination! This it is, the dreamer has today;
He sees the beauty that shall be when time has cleared the
way.

He reads the blue-print of his years, and he can plainly see
Beyond life's care and ugliness—the joy that is to be.

From the book *The Light of Faith*. Copyright, 1926. Reprinted by
special permission of Mr. Guest's publishers, The Reilly & Lee Co.

Art and learning. Art makes its contribution to processes of education in many ways. It may be said to function in the preschool and primary grades as both handwriting and reading. It is one factor in developing and shaping thought. The expressive quality of drawing and reproductions of drawing in the form of illustrations conveys meaning to the child before the written or printed word is intelligible. Likewise, drawing becomes a crude means of expression for the child before he has learned to write.

Textbook writers and teachers rely greatly upon illustrative material as an indispensable adjunct in the education of the child. Literature in general utilizes art in connection with the printed page, whenever possible, to convey ideas, to provide clearer and more sensitive description, to give an added point of view, a new experience, and to enrich the meaning of the text. Modern dictionaries and encyclopedias rely upon "graphs" as well as printed definitions as a means of conveying the desired thought and meaning in reference to tangible and visible things. Hence we see that art aids in expression in addition to the written and spoken word and assists directly in the education of the child as well as the adult.

In the physical, chemical, biological, physiological, and

natural sciences the ability to draw or express oneself graphically is a decided advantage. Art is being correlated with history, geography, literature, and mathematics in such a way as to make it easier for pupils to master these subjects. Drawing in all its forms, descriptive, diagrammatic, analytical, or synthetical, assists in the educational process by translating vagueness into obvious truth. Blackboard drawing is used with greater or less degree of efficiency in practically all subjects of the school for this reason, and would be used much more extensively if teachers could draw readily.

The motion picture and art for the stage. The modern motion picture has become a tremendous factor in education because of its vivid portrayal of facts and ideas. It is recognized, both in and out of the school, as a device of visual expression having great influence for good or for evil. The development of art instruction through the moving picture is in its infancy. The possibilities, however, are unique because ideas are readily impressed upon the pupil's mind by use of the "magic screen." Motion pictures are being introduced into the art schools as a means of teaching figure drawing and action studies in place of the living model. The "slow picture" has great possibilities in this respect. The same action or series of actions may be repeated over and over as long as desired by simply using a short continuous strip of film. Sculptors, painters, and decorators are most enthusiastic in praise of this new teaching device.

Through the photoplay there is a wonderful opportunity for artistic expression. The cinema is a new pictorial art. In this connection, the reader is referred to a most interesting book discussing the art possibilities of the motion picture.⁶ The cinema may be thought of as "paintings,

⁶ Vachel Lindsay, *The Art of the Moving Picture* (New York, The Macmillan Co., 1922).

sculpture, and architecture in motion," as "pattern in motion," and as "composition in fluid form."

All of the arts are brought into play in creating productions for the moving picture theater. Illumination and the use of colored light, as developed by the stage manager, offers a wonderful field for creative expression.

In this connection, mention should be made of the "legitimate stage" and its opportunity for art production. The theater possesses great power in educating the public to an appreciation of beauty. Theater art involves costume design, interior decoration, color, illumination—all the elements and principles of art—and a much wider field of creative expression than is possible in most other forms.

VII. WORTHY AND ENJOYABLE USE OF LEISURE TIME

Art also has an avocational phase. Many people obtain much enjoyment from drawing, sketching, composition in photography, and other forms of art work as a sort of recreation or hobby. This may be thought a by-product of art. Yet it may become an important aim of art education.

Worthy and enjoyable use of leisure time surely is an objective possessing great possibilities. By making art intelligible to all, we may develop pleasurable spare-time interests. In the turmoil of modern life, one must sometime get away from the daily strain. To do so many people turn to art. The Business Men's Art Club is now a well-known organization. Its purpose is to offer a diversion to men of business and to afford them an opportunity for expressing their creative instincts. Art offers an unusually attractive and satisfying relaxation from the worries of life and substitutes a wholesome and fascinating pastime.

Enjoyment and profit from travel are directly dependent upon the ability to see and understand the objects of interest and beauty encountered. The history of civiliza-

tion can be read from the architecture, painting, sculpture and industrial arts created by the different peoples of the earth. Art instruction makes a significant contribution to the effectiveness of travel by training the senses and the intellect of the pupil to possess a "seeing eye and a comprehending mind." A student familiar with the various works of art and the period in which they were produced will enjoy travel as a sequel to his studies in art and other subjects of the classroom.

The study of art stimulates an interest in higher forms of beauty. If an individual cannot travel extensively in search of beauty, he may utilize his leisure time in intelligent and pleasurable visits to museums and art galleries at home; in specialized study of beauty in nature; in collecting art objects, and in many other ways.

Art and the radio. In recent years the radio has become an important factor of art education both in the school and in the home. Programs aiming to develop understanding and appreciation of art have become regular features of certain national broadcasting systems, notably:

The American School of the Air, Columbia Broadcasting System, Inc., 485 Madison Ave., New York, with the series entitled "Art in America in Modern Times."

The World Wide Broadcasting Corporation, in coöperation with the Bureau of University Travel, Newton, Mass., with the program, "Art Through the Ages" (W1XAL, 6040 kilo-cycles).

The National Broadcast fostered by the Museum of Modern Art, 11 West 53rd St., New York, with the feature, "Art in American News" (short wave, WJZ).

Need for determining aims of art instruction appropriate for the public school. Very few people will question the importance of developing the many different phases of art in our American life. Students of education, however, justly criticize the tendency of some art educators in attempting to crowd all of these activities into the public school.

All workers in the field of art education spend more or less effort in teaching *all phases of art* as effectively as possible in the public school without first determining the appropriate essentials. What we need in our art literature is not *new ideas from everywhere* but *essentials of art for the public school from art supervisors and teachers who are students of education*.

The great question which confronts the public school is, what phases of the fundamental art needs should be cultivated by the school?

It is evident that the public school cannot, in the limited part of the pupil's life apportioned to it, equip the pupil to any great extent with practical ability in all phases of art. It could not do so even if more time were allowed for this purpose than is now generally given.

In the following chapter an attempt is made to outline phases of art most appropriate for consideration in the public school.

CHAPTER V

THE SCHOOL AND THE ART NEEDS THAT SURROUND IT

Objectives of art training may vary in different localities. The field of art is so extensive that it cannot be included in the public school curriculum in its entirety. Certain specific objectives and fundamentals must, therefore, be determined upon as a basis for art work. These objectives and fundamentals are to be ascertained by a careful study of the needs of art in life as indicated in the preceding chapter. Such needs are widely varied and require careful evaluation in respect to their appropriate place in the school program. Furthermore, a careful study of the administrative limitations of general education is necessary to determine the relationship of the school to these needs.

It is evident that the needs for art may differ in different communities and localities. In manufacturing centers the work in the school often possesses a vocational aspect. For example, in towns where the furniture, textile, or pottery industries are dominant, the industrial art content will naturally tend to be borrowed from these industries. In small residential towns where the pupils come from well-to-do families and where the main immediate object is to attend college or university, the more purely academic phase of art, or the cultural side, is likely to dominate the course of study. Hence we may find in certain sections of the country that objectives of art training tend towards vocational applications on the one extreme and towards cultural applications on the other, depending upon the community and its particular needs. We also find that

differing aims and practices result from the art needs in the small rural school and in the large city school.

Fundamental differences in aims of art education for the elementary school and the secondary school. The problem of determining what should be the proper content of art education for the public school, like the problem of determining proper content of general education for the public school, must be divided into two distinct parts; namely, art education for the elementary school, and art education for the high school. Any attempt to discuss the problem as a general problem without first considering the fundamental differences in the educational aims or objectives of these two parts, will result in deeper confusion and lost contact with vital principles.

James E. Russell, of Columbia University, says:

One characteristic of the American school system is apparently fixed. The work of the first six years of the elementary school is fundamental, the same for all pupils regardless of sex or future occupation. Six years of schooling is the usual legal requirement, and there is a consensus of opinion that specialization should not begin before the twelfth or thirteenth year of age. . . . The work of the first six years of the elementary school course should be complete in itself and as comprehensible as possible.

Such a course should be cultural in the best sense, a course calculated to put the child in possession of his inheritance as a human being and fit him to enter upon whatever work may be expected of him in the years immediately following. With six years of good fundamental training, the child is ready at thirteen or fourteen to look forward to his life work.¹

For the elementary and junior high school an exploratory art program, informational in nature, and general in scope is demanded by educators. The senior-high-school course continues in a broader way this general art work, with more specialized work to meet the needs of pupils desiring it.

¹ James E. Russell, "The School and Industrial Life," *Educational Review*, Vol. 38, December, 1909, p. 437.

Art needs for home and community. The accompanying chart, Figure 8, has been designed to demonstrate graphically the circle of art needs that surrounds the school

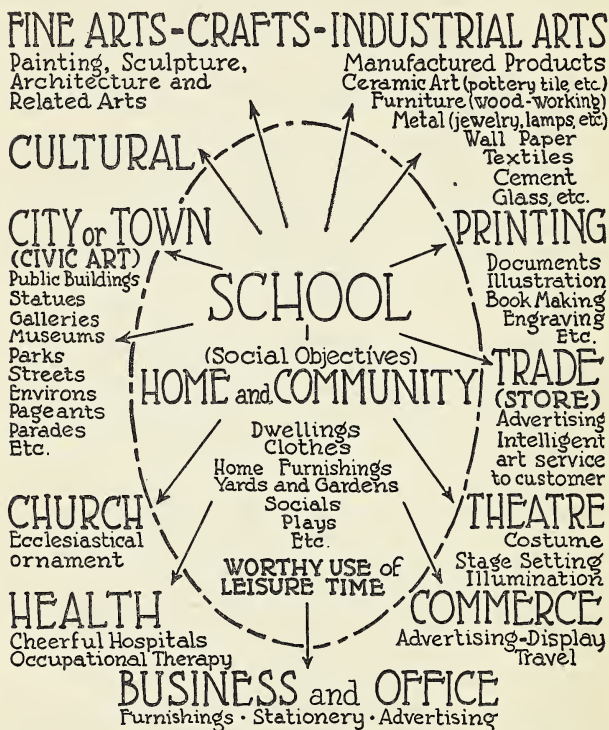


FIG. 8. THE SCHOOL AND THE ART NEEDS THAT SURROUND IT.

and the pupil within the school. Particular localities will find it necessary to emphasize one phase of art more than another, but there will always be certain things common to all communities, as, for example, *art needs for the*

individual, the home, and the community. The dotted circular line encircling the school has been drawn to inclose those needs that primarily and emphatically should be met and developed by art courses of schools in all localities and communities of the country. This is true whether in manufacturing or residential towns, whether in the rural sections or in the metropolitan areas, whether in elementary school or in high school, and for all types of elementary and secondary schools no matter what their special objectives may be or what professions their students may ultimately elect to follow.

The social, vocational, and leisure-time objectives. The primary and fundamental requisite of all art education may be designated as that of the *social objectives*. Meeting the social objectives is one of the most important functions of the modern school, and it is in this connection that art can make the greatest contribution to the school program.

Modern social organization is becoming increasingly conscious of the needs for art in life. The school of to-day is a miniature social organization reaching out and touching life activities to which it is closely related in every possible way. Closer articulation of art with life makes the work fuller, richer, and more vital to the pupils. To be educated in the social era which we are entering, implies an understanding of art in its broadest sense and a practical understanding of its relationship to everyday needs. In order to understand this relationship of art, it becomes necessary to understand its relationship to industry and the contribution of industry to art. These factors loom large in modern life, economic as well as cultural.

The foregoing considerations establish two of our major objectives of art education, the social and the vocational. Modern industrial efficiency and broader social understanding and effectiveness result in shorter working hours

and consequently more leisure for recreation and enjoyment. These conditions establish a third objective pertaining to the profitable and enjoyable use of leisure time. To assist the present and future generation in making good use of the leisure it has and will acquire is an important aim of modern education.

Recent educational developments focus special attention upon art education as having vital relationship to the *social, vocational, and leisure-time* objectives into which the field of modern education has been divided. Modern social and industrial trends place upon art education an unprecedented obligation and, at the same time, provide an exceptional opportunity for service to general as well as special forms of education. They also provide for art special opportunities for service in all departments of the school, elementary, junior, and senior high school.

General and special training. The child should be acquainted in every way possible with the art needs which surround the school and the art needs he will encounter in adult life. At the same time, he should be given adequate training in the fundamentals of art, and receive an opportunity for enjoyment of creative and productive activity in all grades of the school. Instruction in art which will meet the child's requirements may be introduced in the kindergarten, and according to a sequence of development adapted to the mental status, educational background, capacity for understanding and appreciation, and life experience of the child, advance from grade to grade throughout the school. In order to meet the needs of all pupils, both general and special courses are required. The general program aims to meet the "immediate" needs for art in the classroom by furnishing a rich background of art experience. The program of special courses lays a practical foundation for later or "deferred" needs.

The problems of general education and specific education

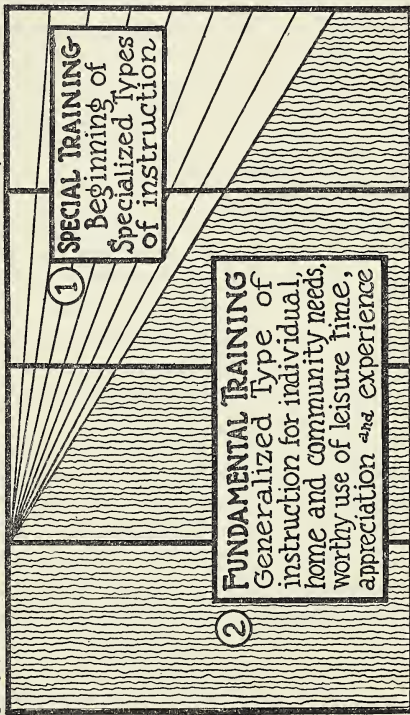
should never be confused. General education is provided for pupils up to thirteen or fourteen years of age. After this age is reached specialization may begin in schools equipped to provide vocational training. In the special art courses of such schools, adequate opportunity should be provided for pupils to begin their training in any of the special art fields indicated in Figure 8 as representing the art needs of adult life. Specialized art instruction of the modern school is organized around the following units or topics: Art Appreciation, Fine Art (architecture, sculpture, painting), Industrial Art, Graphic Art, Advertising or Commercial Art, Domestic or Household Art, Civic Art, Theater Art, and History of Art.² Ample opportunity is afforded through these subjects to lay a foundation for vocational or professional needs, and to meet the general requirements for art in adult life.

Immediate and deferred needs for art. Figure 9 shows in schematic outline general tendencies in the modern school program in regard to "immediate" and "deferred" needs for art. The "immediate" objectives may be defined as the requirement of the child in meeting everyday needs for art in his environment. They include the activities and experiences of the classroom necessary to equip the child with knowledge, understanding, and appreciation of art. The "deferred" objectives relate to the requirements for art from the vocational or professional sense and include the general needs for art encountered in adult life. It will be noted in the diagram that the art program for the first six grades is devoted almost entirely to the development of fundamental training provided to meet the "immediate" or classroom needs. This includes training of value in supplying individual, home, and community needs. It provides for the *social and leisure-time objectives* and

² The Federated Council on Art Education, "Report of the Committee on Terminology," 1929, p. 8.

1~INSTRUCTION BASED UPON "DEFERRED" & PROFESSIONAL NEEDS FOR ART

FINE ARTS
INDUSTRIAL ART
GRAPHIC ~ART
COMMERCIAL ART
HISTORY OF ART
CIVIC ART
THEATRE ART
DOMESTIC OR~
HOUSEHOLD ART
APPRECIATION
OF ART (GENERAL)



GRADES 1.2.3. 4 5 6 7 8 9 10 11 12

2~INSTRUCTION BASED UPON "IMMEDIATE" & CLASSROOM NEEDS FOR ART

FIG. 9. TWO TYPES OF COURSES ARE REQUIRED TO MEET THE NEEDS FOR ART IN THE SCHOOL AND FOR LATER ADULT LIFE.

1. Special types of instruction indicated at the right of the graph meet the requirements for pupils wishing to specialize and prepare for the professional needs of art. 2. General, fundamental courses furnish instruction for classroom requirements and lay a foundation for "approximate" life needs.

offers an opportunity for the development of activities, and projects, and experience with many mediums of art. It provides for cultural training of value to the individual. The development of appreciation and creative expression are the chief objectives.

In the junior high school, the objectives of art instruction are practically the same as for the elementary school, except that greater opportunity is presented to introduce the needs for art from the adult standpoint. The work is largely exploratory in character and intended primarily for purposes of appreciation. In the senior high school more direct contact can be made with the "deferred" or professional needs for art which surround the school. The vocational factor becomes an objective in the work of the senior high school.

In grades IV, V, and VI no actual specialized instruction is offered, but this type of training manifests itself in the discovery and encouragement of pupils with superior ability in art. In the junior high school, encouragement and guidance of special talent is emphasized and opportunity is given to the talented pupil for prevocational training if possible. In the senior high school specialized courses are provided to meet the vocational needs for art in every way possible. However, many schools cannot introduce the vocational program because of administrative limitations of the school. In such instances, the fundamental appreciation type of course may be organized so as to provide a foundation for future vocational and other requirements of adult life.

Helping to meet the varied and changing requirements of life outside the school. All things which tend to clarify the objectives of art education and which, at the same time, tend to make the individual member of the school feel his relation to the school and his responsibilities to the life activities outside the school, will result in vitalizing the

entire educational program. Art education should be of profit and pleasure to the pupil. It should help to establish in the individual the ability and adaptability to meet effectively the changing conditions of the varied and extensive activities of a progressive world.

We may as well accept as more or less permanent the educational theory that "the curriculum must conform to the social and modern economic conditions and needs; its content and activities must be evaluated for life interests and life functions as a justification for its place in the modern socialized school."³

Teachers and supervisors should make careful surveys of the community to determine local needs for art. The data thus acquired may serve as a basis for developing curriculum material and projects having direct values to the life outside the school. Ample opportunity is offered through art instruction of the elementary and secondary school to establish a practical contact with all of the art needs which surround the school. The problem in this connection is largely one of determining types of instruction appropriate for development within the four major divisions into which the school program is divided—the primary, middle, junior, and senior grades of the school. Plans for making community surveys to determine the local community needs for art, and suggestions for developing courses of study appropriate for the different divisions of the school appear in Chapters VIII, IX, X, XI, and XII.

³ Federated Council on Art Education, Eleanor Bess Foster, Chairman, "Report of the Committee on Elementary School Art," 1926, p. 21.

CHAPTER VI

THE COURSE OF STUDY AND THE CURRICULUM

Planning the course of study. The organization and development of an effective course of study in art for the public school seems at first to be a hopeless task. The field of art is so extensive, the divisions and subdivisions are so numerous, the types and kinds of art are so varied, and the lack of standards is so apparent that the subject matter is presented in a bewildering mass of material. This needs classification and systematizing before it can be properly utilized in the educational system.

It is evident that the more a teacher or supervisor knows about the broad fields of art, and the general, fundamental problems of education, the better able she will be to determine the important and basic educational factors, and to build upon these criteria for her course of study.

A workable plan for the development of a course of study consists of twelve steps as follows:

1. Determining definite aims and objectives of art education
2. Determining subject matter content and types of pupil activities which will fulfill these aims
3. Arranging subject matter in a logical sequence and in the order best fitted for mastery by the maturing child
4. Providing for the factor of correlation with other subjects of the curriculum and with the community and daily life of the child
5. Placing of definite emphasis upon significant features of art knowledge (Consideration of the elements and principles of art and their relation to all problems of the course)
6. Testing results of the instruction of the course to see if objectives are obtained

7. Establishing standards of attainment
8. Suggestions for collateral reading and study (Carefully worked out bibliographies)
9. Suggestions for educational methods to vitalize the course (Lesson plans, type lessons, and classroom procedure)
10. Developing illustrative material and other aids for making the teaching act more effective
11. Reorganization of the plan in the light of educational investigation centered upon it
12. Making provisions for publication of the course of study

It is necessary to make a careful study of the psychology of child development so that the crucial periods of learning and the breaks in the line of intellectual progress may be determined and special instructional measures established to bridge these gaps. It is necessary to determine the mental relationship of pupils in the different grades so that classification of subject matter may be made in respect to the grades where there is a relationship or similarity in the general educational status of the pupils.¹ At the present time the public school is quite uniformly subdivided into four educational groups as follows: the primary grades, the grammar or middle grades, the junior high school, and the senior high school. The course of study and the subject matter of the course of study are organized and developed as appropriate for each of these four groups.

The synopsis and syllabus. Figure 10 presents in tabular and graphic form a scheme for the systematic development of the curriculum in art. According to this plan the organization proceeds as follows:

I. *The synopsis.* First a statement should be carefully prepared outlining in general the aims of the course or sequence in art for the entire school. The synopsis is the supervisor's basic outline or brief plan summarizing the educational program to be carried out within his depart-

¹ See Chapter XIV, "The Theory and Method of Teaching Art."

ment during the year. This may be submitted to the school authorities who are responsible for the entire school program and for the aims and purposes of the school.

II. *The syllabus.* The syllabus is the detailed interpretation of the art work made by the supervisor to the classroom teacher. It is the "course of study" and is planned as a direct help to the teacher and may range in scope and effectiveness from a few mimeographed sheets to several hundred page monographs elaborately designed and profusely illustrated.

The synopsis may remain more or less the same over a period of years. The syllabus, however, changes from term to term as standards are raised and educational advancement is made in methods and classroom procedure. The syllabus is concerned with the dividing up of the working plan into age or mental groups, paying particular attention to the successive intellectual development, progress, capacity, and varying ability of pupils within each group.

The syllabus or detailed course of study may be organized and developed as follows:

1. The specific aims for each group or division of the school are determined upon and the course of study is then planned as a unit for the primary group, grades I, II, and III; the grammar or middle group, grades IV, V, and VI; the junior high school, grades VII, VIII, and IX; and the senior high school, grades X, XI, and XII. Within each group there is unity in the characteristics of the programs, and provision is made for a systematic and logical advance in the work throughout each year, and for a marked educational advance in the type of work in each succeeding group.

Throughout the entire school the curriculum should be progressive and not unduly duplicate the work of any year. There should be a gradually advancing sequence in the problems, varying in character for each year and for each

month or subdivision within the year. In the primary grades the pupil is being introduced to the great realm of art. In the grammar grades richer and broader activities and more complete experiences are introduced, and in the junior and senior high school a still more advanced type of problems and more extensive and comprehensive work characterize the art program.

2. After outlining the general organization of the art sequence for each division of the school, the year's work should then be planned for each grade so that there will be a definite continuity of problems and exercises in art with increasing scope and difficulty throughout the year. The supervisor must provide for an ever increasing range of work throughout the entire school, day by day, and year by year. (See Figure 10.)

3. Further organization of the plan involves the subdivision of each year's work into monthly periods or into general topics by months. Special seasonal emphasis may be provided for in the monthly plan.

4. Finally, the details of the plan should be systematized. These include the determining of topics suited to each grade, placing of emphasis upon special art factors for each activity or unit of work, provision for special methods, correlation, free periods, etc., and consideration of the time element.

The systematic organization of separate lesson plans, methods of presentation, and classroom conduct should be worked out and studied in detail. The duration of each problem should be carefully estimated and plans perfected so as to provide for the tentative time limit in weeks or days for each problem or exercise.

The function of the syllabus or course of study is to give each teacher, first of all, a general idea of the complete art program throughout the school; second, the relation of her work to the preceding and following grades; and third, a

definite knowledge of what is expected in her grade, with specific suggestions for meeting the requirements outlined in the syllabus. The syllabus may be thought of as a convenient device for recording the steps desirable for pupil attainment throughout the grades. Procedure providing for a regular and logical advancement of pupils in art knowledge, understanding, and appreciation is the basic purpose of any organized course of study material.

Freedom of the classroom teacher. In modern educational literature, we find that more and more emphasis is being placed upon types of instruction that meet the needs of individual pupils, and which are an outgrowth of the pupils' own initiative and interests. The development of free creative expression on the part of the child, and the factor of correlation of art work with other grade activities and projects, introduce many problems in relation to the administration of a systematically organized syllabus for art education.

The supervisor should devise a plan that is pliable and elastic and which will meet the requirements of his particular school system. To meet this situation the course of study may be planned in two ways: (1) The syllabus may be organized so as to supply a very extensive range of elective activities for each grade. In this way the teacher will be able to utilize those topics which most effectively meet the needs of her individual group of pupils. (2) The syllabus may be organized with a minimum number of suggestions for activities, allowing the teacher to supplement these according to her own initiative and originality. In this plan the big general considerations of the course should be outlined for each grade, leaving each teacher to develop a course of study in harmony with them.

Whatever arrangement is adopted as most suitable for a given situation, the supervisor should never lose sight of the fact that the teacher is in a position to make most valuable

and constructive suggestions for subject-matter content. The ordinary grade teacher is often more serviceable to the supervisor in this respect than is the special art teacher because of her more intimate knowledge of the pupils and their individual needs.

Many factors may cause a supervisor to change his prescribed course of study to meet the individual requirements of the classroom teacher. Special occasions and unusual events, local resources of the community, the interests and experiences of the children, an activity curriculum and correlation with other work of the school, are only a few of the things which may be listed as being appropriate reasons for an elastic program. However, a procedure providing for great freedom on the part of the teacher in arranging her program, requires as carefully a worked-out course of study as a procedure where the work of the teacher is largely dictated. In either case, it is necessary for the one who is responsible for the educational advancement of the children to organize the program systematically so that the fundamentals of art will be taught, and so that a definite amount of work will be covered by each school and each grade of the school.

The modern course of study allows for individual differences by defining a definite minimum of required work, a complementary field from which instructors may make selections according to their needs, and a supplementary field of suggested optional material. There are many "happy mediums" between the rigidly organized "dictated course of study" and absolute freedom of procedure without purpose or responsibility for "outcomes" of instruction.

Developing the course of study. In working out a departmental program, the supervisor, with the coöperation of the classroom teacher, usually devotes the first year, after determining aims and objective, to the organization of subject matter and its distribution over the period of the school

year. He carefully observes the handling of problems and exercises by the teachers and studies the effectiveness of each unit of work. At the end of the year the entire scheme is checked up and reorganized. Attention is given to the time element and to a distribution of units in such a way as best to conserve this feature. Difficult phases of mastery within the course of study are then noted, and the distribution of time adjusted so as to provide for additional emphasis at points of difficulty.

During the second year the supervisor perfects his plan and standardizes certain features of it. It is made definite in regard to minimum number of units to be covered by each grade for each year. The approximate amount of time to be spent upon each problem in relation to the work to be covered by the entire course is determined. Suggestions are made for the specific emphasis of art elements and principles to be covered by each lesson. The supervisor eliminates unnecessary and irrelevant material and avoids too much duplication of similar types of work when such is unwarranted. He makes sure that essentials are receiving proper attention and works out methods to correct defects in results where such occur in the plan.

In planning the work for each division of the school—the primary grades, grammar grades, junior high school, and senior high school—the supervisor proceeds on the assumption that all pupils will remain in school continuously throughout each of these periods. The supervisor should have clearly in mind the amount and kind of art knowledge and experience which should be possessed by the pupil at the end of any of these school divisions. The sequence of art activities is organized as a means of gradually building up this knowledge and experience as the pupil's educational capacity unfolds from year to year.

The development of the course of study as outlined involves an immense amount of study and time. It cannot

be perfected in one year. The course of study should be regarded as a piece of constructive work. It is no fixed thing, but one to be developed through constant revision. It should always be in the making. It should be kept elastic through the device of synopsis and syllabus.

Bases for evaluating courses of study. Many teachers may ask the question, and often with much concern, what is a course of study and what is it for? A course of study has been defined "as a document which is intended to guide the teacher in her attempts to aid pupils in learning. The curriculum, on the other hand, is defined as the body of experiences to be communicated. It is what the pupil learns and experiences."²

The National Education Association³ has outlined thirteen purposes of a course of study as follows:

1. To provide teachers with carefully thought-out and far-sighted aims and objectives of education. These should show the teacher what education is for and lead her to see the relation of her many detailed tasks to the development of child life and service to society.

2. To furnish teachers with specific aims and objectives in every subject for each grade—also with expected outcomes in terms of pupil knowledge, habits, skills, attitudes, and ideals.

3. To supply teachers with a definite handbook which will be a guide to them in teaching the various subjects. For example: It will offer suggestions as to the educational resources of the local community; and approaches to subject-matter in terms of children's local interests, experiences, and environment.

4. To offer a ready guide for teachers as to content and pupil activities best fitted to realize the general aims and objectives of education—as well as the specific aims of particular subjects.

² James F. Hoscic, "What Are the Essentials of a Course of Study," *Second Yearbook*, Department of Superintendence, National Education Association, 1924, p. 127.

³ National Education Association, "Keeping Pace with the Advancing Curriculum," *Research Bulletin*, Vol. 3, Nos. 4, 5 (September and November, 1925), pp. 179-181.

5. To coördinate all the efforts of the school, i.e., to unify the work of the various grades of the school as to aims, principles, and to some extent, procedure.

6. To enable each teacher to see the work of her particular grade, not as a separate unit, but as growing out of the work of the preceding grade, and leading to the next higher grade.

7. To provide a basis of classification and promotion, that is, to make assignments of work to be completed within given periods.

8. To supply a wide enough range of content for each grade, so that each teacher may select material suitable to the varying abilities of different classes and individual pupils.

9. To indicate methods and procedures, which are recommended because of their proved value, together with illustrations of classroom achievement resulting from their use. At the same time it should permit the teacher to exercise her own originality and initiative.

10. To set up definite standards of attainment that may be expected of pupils.

11. To encourage teachers to consider the development of civic and character education in every subject in every grade.

12. To encourage teachers to keep in mind as one of their chief aims, the fostering of superior abilities with which some children are endowed, so as to develop the power of leadership and to help those who possess such abilities to realize the responsibility of using them for the benefit of the social group.

13. To stimulate teachers and to give them the right attitude towards their work. To suggest sources for additional reading and study.

If teachers and supervisors of art will keep in mind these thirteen criteria for interpreting and developing a course of study, it will greatly aid them in scientific curriculum building.

Recent trends in curriculum planning. A modern trend in curriculum organization provides for closer articulation of special subjects with the entire process of education. The term *integration* is used in this connection. It refers to the bringing together of the different isolated phases of education into a unified program. The aim is to break up the compartmental aspects of subject-matter and to fuse the

various types of content material into core centers of instruction. Through integration art is related to the educational process in significant ways.

The educational center of integrated subjects is defined as a "fundamental understanding" towards some aspect of life. It is described by the term *Unit of Work*. In many schools the social studies furnish the basic units around which all the traditional subjects may be centered in the realization of the desired outcomes of instruction.

The unit conception of organizing the course of study offers exceptional opportunity for vitalizing and enriching the program of art education. The planning of an integrated course of study presents a new field for the art teacher working in coöperation with the grade teacher, the supervisor, and the principal of the school.

The problem of organization is of first importance because desired outcomes of instruction under any teaching plan cannot be developed and administered without first providing for a carefully thought-out program throughout the school. The purpose is not to weaken or destroy the content material of special subjects but to give a new emphasis or point of view in respect to the utilization of the subjects in a carefully organized educational procedure.

Solution of many problems encountered in the development of art education can be found in the systematic organization and administration of the course of study and the curriculum. This subject is treated further in Chapters VIII, IX, XI, and XII. Published courses of study in art from the following cities and states are especially recommended for study relative to the organization and handling of material for different divisions of the school: Baltimore; St. Louis; Denver; Detroit; Seattle; Des Moines; Indianapolis; New York City; Pittsburgh; Oakland and Long Beach, California; Missouri; Connecticut; Indiana; New York; Colorado; Pennsylvania.

CHAPTER VII

TERMINOLOGY STUDY OF THE FEDERATED COUNCIL ON ART EDUCATION

The vocabulary of art. The aim of the public-school art teacher is to give pupils something definite in art instruction which will help them to meet present needs, and to lay a foundation for the important but deferred requirements of life outside the school. One of the chief obstacles to the achievement of this end is the lack of definiteness and reliability of the art vocabulary employed in the schools.

For effective instruction it becomes necessary to employ a certain uniformity of vocabulary if pupils are to work with confidence and freedom. We want them to think clearly and intelligently about art and this requires a sensible use of terms, the avoidance of ambiguous or superfluous expressions, and the building up of a vocabulary of significant and forceful words with exact meanings. Clear and definite nomenclature is especially necessary for use in teaching appreciation of art quality, and for establishing a basis for intelligent interpretation and understanding of art by students both in and out of the school.

Need for practical classification and definition of terms. The vocabulary of art constitutes part of our heritage of the ages. Terminology in any subject is not the result of recent tendencies or developments, but is the result of language evolution throughout many centuries of civilization. However, our heritage in respect to vocabulary is often obscured by lack of unity and clearness in the use of words by those who have contributed to the literature that forms the background for the different school subjects.

Unquestionably, one of the most fertile sources of misunderstanding in education, in business, and for that matter, in almost every other relation in life, is the lack of definiteness in the use of everyday words of the English language. This fault is especially apparent in the field of art education. The scope of the subject of art is extremely broad. It begins with the earliest achievements of civilization and extends throughout the increasingly complex periods of human development to the present time with its bewildering accumulation of the art of the ages. For this reason, the subject matter of art used in the school, and the nomenclature employed in discussing it fails to possess the unity in respect to minimum essentials that is found in most of the other subjects of the school.

The Federated Council classification.¹ One of the purposes of the Federated Council on Art Education has been to develop a more definite terminology and a "simplified art vocabulary of exact meaning." The Committee on Terminology of the Federated Council was organized to determine what could be done through coöperation with teachers, supervisors, and art educators, to secure some agreement on the use of art terms in the public school. After three years of investigation, a comprehensive report was published in 1929.

The material of this report was obtained by careful analysis of the literature of art to discover the nature and extent of terminology employed by prominent authors. Thirty-six important books on art were analyzed to de-

¹ Federated Council on Art Education, "Report of the Committee on Terminology." A seventy-nine page monograph containing this report may be obtained from the office of the Secretary, The Federated Council on Art Education, 3 East 25th St., Baltimore, Maryland. Price fifty cents.

The remainder of this chapter comprises a review of the work of the committee on Terminology of which the writer was Chairman. Privilege to quote from the report and to reproduce tabular material was granted by the Federated Council.

termine the vocabulary commonly used by writers in describing art quality. Courses of study, leading art periodicals, newspapers, pamphlets, and bulletins were also studied.

The coöperation of 152 co-workers in the field of art education was secured in making the classification of significant words and the organization of the material for the report. The list of collaborators includes state supervisors of Art; heads of teacher-training departments in Universities, State Teacher Colleges, Normal Schools, and Art Schools; Museum and Art School directors; Art School teachers; heads of College Departments of Art and College professors of Art, History of Art, and Household Art; City directors and supervisors of Art, public-school teachers; authors; professional artists and architects; editors and art critics of magazines and newspapers. The terminology suggestions of the Council, therefore, represent no one person's ideas, but are the result and thoughtful consideration of many minds and careful objective study of the literature of art and the data presented by the investigation.

Altogether three hundred technical terms have been listed and classified in this report. These terms have been placed into four major groups which, taken together, cover approximately all of the phases of the subject of art. The four divisions of art terminology are given as follows:

- I. Basic elements of art structure
- II. Fundamental principles of arrangement common to the space arts
- III. Resulting attributes
- IV. General qualifying or descriptive terms relating to types of treatment or character

A classification was also made to designate between:

- I. Most significant terms
- II. Synonyms and related words

In Table I, a simple and concise form of classification is given in which words of great importance in the nomenclature of art have been listed. This table suggests possi-

bilities for developing uniformity of terminology in curriculum planning, in organizing lesson projects, and in developing a practical vocabulary for public school use.

CLASSIFICATION I

TABLE I.—SIMPLEST FORM OF CLASSIFICATION *

Basic Elements	Major Principles	Minor Principles	Resulting Attributes	Supreme Attainment
Line	Repetition	Alternation		
Form		Sequence		
	Rhythm	Radiation	Harmony	
Light and Dark } Tone	Proportion	Parallelism		Beauty
		Transition		
Color	Balance	Symmetry	Fitness	
Texture	Emphasis	Contrast		

* Courtesy of the Federated Council on Art Education.

We may properly speak of the words listed in the table as the "family names—the broader, more comprehensive terms which forms a nucleus for all the other terms listed in the remainder of the report. This classification, however, omits many very significant terms extensively used in the vocabulary of prominent writers and artists. A practical and more extensive classification of nomenclature has been made in Classification II, Tables II, III, IV, and V so as to include in a systematic way all of the important words found in the literature of art and included in this study."²

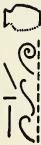
In Tables II, III, and IV, the "most significant terms" have been classified together with "synonymous or related words" and illustrative and explanatory notes. In Table V two hundred "general descriptive or qualifying terms" have been listed. The words included in this list are commonly used in discussing or describing works of art and represent an important phase of the art vocabulary.

² *Op. cit.*, pp. 27, 28.

CLASSIFICATION II

TABLE II.—BASIC ELEMENTS OF ART STRUCTURE ¹

By "elements of art structure" is meant the different and distinct features which are used by artists in the development of a work of art. For example, the element line and the element color are characteristic features which differ perceptibly in their nature and are universally recognized throughout the world as two different and distinct structural elements.

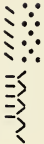

Column 1	Column 2	Column 3
MOST SIGNIFICANT TERM	SYNONYMOUS OR RELATED TERMS	TYPES
Line	outline contour	<p>Straight lines</p> <p>Curved lines</p> <p>Implied lines</p> <p>Lines of action, movement, direction, etc.</p> 
Form	area, surface, shape, mass, volume	<p>Surface, area shape, silhouette, planes</p> <p>2 dimensions (the flat)</p> <p>Volume, mass, shape</p> <p>3 dimensions (the solid)</p> <p>Shape (either 2 or 3 dimensions)</p>
Tone	light and dark notan	Light and dark whether colored or not, as found in architecture, painting, sculpture, the related arts and in nature

	<p>light and shade chiaroscuro values</p> <p>colors</p>	<p>Illumination and shadow</p> <p>Gradations of the value scale</p> <p>Gradations of the chromatic scale</p> <p>Color and "light and dark" produced by the surface quality or texture of various objects</p> <p>Tone may be produced by arrangements of lines, values, colors and textures</p>
Color	<p>hue</p> <p>tone</p>	<p>Spectrum hues</p> <p>Color qualities or properties</p> <p>hue</p> <p>value (tint, shade)</p> <p>intensity (chroma)</p>
Texture	<p>surface quality</p>	<p>Character or quality of surface (smooth, rough, hard, soft, coarse, fine, etc.)</p> <p>Kind of material (wood, stone, cotton, wool, glass, metal, etc.)</p>

1 Courtesy of the Federated Council on Art Education.

TABLE III.—FUNDAMENTAL PRINCIPLES¹*(Major and Minor Principles)*

Principles of Arrangement Common to the Space Arts

Column 1	Column 2	Column 3
MOST SIGNIFICANT TERM	SYNONYMOUS OR RELATED TERMS	Types of arrangement or treatment <i>Variation</i> of positions (locations), directions (attitudes), measures
Repetition	continuation recurrence	Informal (free) repetition Formal repetition Linear (in a row) All-over (in a field) 
Alternation	counter-change interchange	Alternation of line Alternation of form (a) position (b) shape (c) size Alternation of tone and color 

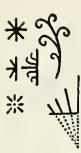

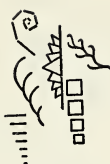



Radiation	divergence	<p>Radiation from a center or point</p> <p>Radiation from a base</p> <p>Radiation from straight and curved lines</p> <p>Radiation from a center or point outside the form</p> 
Parallelism	parallel structure	<p>Parallel lines, curves, surfaces, directions and tendencies in all parts equally distant</p> 
Sequence	<p>progression</p> <p>gradation</p> <p>graded movement</p> <p>orderly change</p> <p>systematic growth</p>	<p>Linear sequences</p> <p>(a) Straight lines</p> <p>(b) curves</p> <p>Form sequences</p> <p>(a) shape</p> <p>(b) size and proportion</p> <p>Systematic growth</p> <p>Sequences of positions, directions, measures</p> <p>Sequences in rows, areas, fields</p> <p>Color and tonal sequences</p> 

TABLE III (Continued)

Column 1	Column 2	Column 3
Rhythm	unison of movement sequential flow	<p><i>Minor Rhythm</i> produced by repetition, alternation and sequence</p> <p><i>Major Rhythm</i> produced by the interrelation of lines, forms, tones and colors without the necessity of exact repetition</p> <p>Rhythm of line, form, tone and color</p> 
Transition	gradation blending	<p>Transition of line</p> <p>Transition of form</p> <p>Transition of tone and color</p> 
Balance	repose equilibrium	<p><i>Formal Balance</i> (symmetrical)</p> <p>(a) axial</p> <p>(b) central</p> <p><i>Informal Balance</i> (asymmetrical)</p> <p>free, occult</p> <p>Balance of line, form, tone and color</p> 

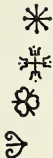
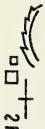

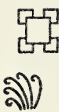
Symmetry	<p>like-sidedness reversal inversion</p>	<p>Bilateral symmetry Triple symmetry Quadrilateral symmetry Multiform symmetry</p> 
Contrast	<p>opposition variation</p>	<p>Contrast of directions Contrast of character Contrast of line, form, tone and color</p> 
Proportion	<p>measure ratio scale comparative relation measurable consistency</p>	<p>Linear proportion (length relationship) Proportion of area (size relationship)</p> 
Emphasis	<p>dominance principality accent subordination (implied) dominance and sub- ordination center of interest</p>	<p>Emphasis of line Emphasis of form Emphasis of tone and color</p> 

TABLE IV.—RESULTING ATTRIBUTES ¹

Column 1	Column 2	Column 3
MOST SIGNIFICANT TERM	SYNONYMOUS OR RELATED TERMS	Types
Harmony	unity, consistency, interrelation, likeness similarity, consonance	Illustrated by fine examples of art of all kinds Harmony in space relations } <i>ORDER</i> (line and form) Harmony in tone relations } <i>TONALITY</i> (light and dark and color) Nice adjustment of <i>unity</i> with <i>variety</i>
Fitness	suitableness appropriateness adaptability	Illustrated by fine examples of art of all kinds Fitness to purpose Fitness to material Fitness to method or process Fitness to tools Fitness to environment

¹ Courtesy of the Federated Council on Art Education.

TABLE V.—GENERAL QUALIFYING OR DESCRIPTIVE TERMS RELATING TO TYPES OF TREATMENT OR CHARACTER *

abstract	crude	functional	orderliness
academic	cubism	fundamental	ordinary
accentuated	decorative	futuristic	organic
adaptation	definite	gaudy	originality
adornment	delicate	geometric	ornamental
æsthetic	delineation	grace	ornate
agreement	depth	graphic	patina
amplification	development	grotesque	peaceful
analogous	dignity	historic	period
anatomical	discord	idealistic	pictorial
ancient	discordant	illustrative	picturesque
antique	distance	imaginary	plain
appearance	distinctive	imaginative	plastic
appropriate	distinguished	impersonal	poetic
archaic	distortion	impressionistic	poetical
architectonic	distribution	incongruity	poise
architectural	diversity	influence	post-impressionistic
atmospheric	dramatic	informal	power
attractiveness	dynamic	intense	primitive
breadth	elaboration	interest	prosaic
brilliance	elegance	interpretative	purity
character	elimination	intricacy	purpose
charm	embellishment	inventive	quality
chromatic	emotional	life	radical
classical	empathy	luminosity	realism
clearness	energetic	mannerism	realistic
colorful	enrichment	massive	refined
commonplace	erratic	masterful	refinement
compactness	exaggeration	mastery	regularity
completeness	exotic	mechanical	relatedness
complexity	expressive	modernistic	relation
conformity	exquisite	modification	representative
congruity	feeling	monotonous	restful
conservative	fictile	monumental	restraint
consistent	fine	mood	scenic
constructive	finish	mysterious	sculpturesque
continuity	firm	mythological	serene
conventional	flamboyant	naïve	severity
conventionalization	force	natural	significance
coördination	forceful	naturalistic	significant
correlation	formal	neutral	similarity
creative	fragile	occult	simplicity
	freedom	order	

* Courtesy of the Federated Council on Art Education.

TABLE V.—GENERAL QUALIFYING OR DESCRIPTIVE TERMS RELATING TO TYPES OF TREATMENT OR CHARACTER *

sincerity	stylization	traditional	variety and
solidity	subtle	treatment	interest
spirited	suitability	truth	vibrating
spiritual	symbolic	uniformity	vigorous
spontaneity	synthesis	useful	visualization
static	tactile	utility	vitality
strong	technical	variation	vivid
structural	tonal	variety	weak
style	tonality		

The committee has summarized the foregoing classification in the following recapitulation:

- I. *Basic elements of art structure.* Line, Form, Tone (Light and Dark), Color, Texture
- II. *Fundamental principles of arrangement common to the space arts*
Major Principles: Repetition, Rhythm, Proportion, Balance, and Emphasis
Minor Principles: Alternation, Sequence, Radiation, Parallelism, Transition, Symmetry, and Contrast
- III. *Resulting attributes.* Harmony and Fitness
- IV. *Qualifying and descriptive terms.* General terms commonly used in discussing or describing works of art

In seeking for *Order* in *Design* or *Composition*, in all the space arts, the successful use of basic elements, according to the principles of arrangement, together with good judgment and good taste, result in an art structure having the attributes of harmony and fitness and in "supreme instances *beauty*." Further, a work of art may be qualified and described generally and specifically by use of the very large and diversified list of terms recorded in Table V as General Qualifying or Descriptive terms relating to Types of Treatment or Character.³

Advantages to be derived from uniformity of nomenclature. A careful study, analysis, and interpretation of the material presented by the terminology investigation will be of especial value to teachers and supervisors of art in sys-

³ *Op. cit.*, pp. 44, 45.

tematizing the art vocabulary, in methodically planning curriculum material, in preparing lesson plans, in the presentation of lessons, and in developing units of art appreciation.

Unless the vocabulary used in organizing and presenting any subject is clear and definite, and the terms employed mean fundamentally the same to every one interested in that subject, the outcome is confusion. This is particularly true in the teaching of art in the public school. In respect to terminology, uniformity is essential in developing a systematic understanding of the subject of art, whether within the school or outside the school. Accurate nomenclature, established by general agreement in respect to basic and fundamental terms, offers many advantages for the future development of the art program.

Simplification rather than complication is one of the first rules of art. In classification of terminology for school use, surely simplification is much more to be desired than complication. The designating of significant words for use in organization of art work lays a foundation for the development of a *practical* vocabulary on the part of pupils in the school. In this way, a *practical* vocabulary may be established for the rising generation of producers and consumers of art.

A working vocabulary should be made up of terms as clear in meaning as possible. Each word should be exact and explicit in respect to the art factor designated. All terms used to designate art elements and principles of art should be inclusive in meaning so that other related terms may be used as synonymous or subordinate to the more universally approved word.

An attempt to restrict the vocabulary of art would be most illogical. There are, however, certain words and phrases of greater significance than others. There is always the best possible word and the clearest and most effective

phrase. It should be our purpose in art education to determine, if possible, these words and phrases. It will be a great asset in expressing ourselves effectively and well. To discover significant words and to classify them in regard to synonymous, equivalent, or related terms should result in no undue limitation of vocabulary. Rather it should result in the beginning of a uniform but more extensive and enriched vocabulary.

It has not been the aim of the committee to attempt a limitation of terminology or a restriction of the vocabulary of art in any way. Rather it favors a rich vocabulary. The committee believes, however, that enrichment may be most readily attained by first obtaining as a basis, a classification characterized by clearness and simplicity. By establishing a "simplified art vocabulary of exact meaning" infinite possibilities for enrichment and enlargement of vocabulary will be possible without in any way sacrificing or departing from clearness, unity, and coherence of terminology.⁴

Breadth, not narrowness, should be the aim of students of nomenclature and vocabulary. Every effort to devise a logical classification of technical terms, to define and interpret carefully the words commonly used, or to otherwise adjust the vocabulary of art, will result in the discovery of other terms more or less significant, and in this way our stock of words will be enlarged and enriched.

In general, the larger the list of synonymous and related terms an instructor can bring to bear in describing any particular quality, the better she will be able to interpret the subject matter of art. The teacher possessing a large number and variety of terms with which to express herself is always at an advantage with an adult audience. With children, however, it is essential that workers in the schools speak a simple language and one which has universal meaning.

⁴ *Op. cit.*, p. 48.

Application of the classification in teacher-training institutions. If the work in art education in America is to succeed in proportion to that of other subjects taught in the school, there must be unity and system as well as originality and adaptability of procedure. This is particularly true in institutions where teachers are being trained for work in the public schools.

It is highly desirable that future teachers use the same language concerning art. The prospective teacher ought to know what universally approved principles are to be mastered before leaving the training school. She should know what basic elements and fundamental principles she will be called upon to present to her children. Supervisors of art should demand that the teachers brought into the school system have a thorough knowledge and understanding of the elements and principles of art, and that they know how to incorporate these factors of art instruction into the daily program of teaching.

The value of a definite nomenclature in planning a course of study and in the classroom presentation of art, can hardly be overestimated from the teacher-training standpoint. For example, if a teacher begins in the first grade to use a certain term to designate a particular element or principle of art, and in the second or some other grade, another teacher uses a different term for the same element or principle, the child is confused and fails to associate the two different words. On the other hand, if the same term is applied uniformly throughout the different grades of the school, the child will have a definite name in mind to associate with a definite consideration of art. Time will be conserved on the part of both teacher and pupil and greater understanding will result from instruction.

Unless there is uniformity in nomenclature, there can be no common art language—no universal basis of understanding. It is very confusing for pupils, in changing from grade

to grade, or from school to school, or from one part of the country to another, if teachers do not use the same vocabulary in regard to fundamental elements, principles, attributes, and other aspects of art. It is very confusing to listen to a speaker or to read an article or book in which art terms are vaguely used. A unified nomenclature is one factor that can be made common to all courses of study in teacher-training schools and public schools throughout the country.

There is need on the part of all of us engaged in the profession of art education for an understanding of the advantages to be obtained from definiteness and uniformity in the language used in connection with our subject. Individuals working together on problems of art education, and having a common language, can make more rapid progress and accomplish more for the advancement of our subject in American schools.

The classification and definition of terms presented by the Federated Council on Art Education provides a list of significant fundamental terms—words which are vital and essential as a basis for simplification of terminology—which supplies a foundation for a practical vocabulary for general school use. In all of the outlines and syllabus material suggested in the following chapters of this book, the Federated Council classification of terms has been employed.

CHAPTER VIII

THE MODERN APPROACH TO ART EDUCATION

Need for more definite designation of subject matter in art. In most communities we find that drawing, design, construction, modeling, and useful art knowledge and appreciation are regarded as a legitimate part of the required curriculum for the elementary school; and that the more purely technical phases of these subjects, including painting, elementary sculpture, the handicrafts, and more highly specialized work in the fine, industrial, commercial, and many other forms of art may be introduced into the elective art courses of the high school.

However, there is no general agreement throughout the country at the present time in regard to minimum essentials of art education, or in respect to actual subject-matter content or types of classroom activities which may be supplied under the various topics listed in the curriculum. Art has been a part of public school education for a little over a century. It has been a recognized part of the school program for only the last fifty years. During this period it has represented so many new and unrelated kinds of instruction that one becomes bewildered in trying to enumerate all that has been taught under the head of art education. We speak of fine art, applied art, constructive art, practical art, representative art, visual art, decorative art, graphic art, plastic art, the space arts, useful arts, household arts, manual arts, and the industrial arts, the arts of design, æsthetic arts, independent arts, time arts, minor or lesser arts, related arts, fictile arts, classical arts, commercial and advertising art, civic art, theater art, modern art, etc.

When we say we teach drawing in the school, the statement may mean one of a number of things. Likewise, the terms used to designate other phases of the course of study in art may mean that a certain definite thing is taught in one school or community, and that an entirely different thing is taught in another locality. We need a new way of thinking, something more concise and definite in terminology. We need uniformity in the use of terms, and the employment of words which can be accurately interpreted to apply to the present and deferred life interests of the pupils. A more exact designation of the subject-matter content of art is essential as a better means of curriculum planning.

Three types of drawing. Drawing should be divided into at least three classes for a clearer estimate of its value as a subject for all pupils, namely, (1) "artistic" drawing, (2) descriptive or informational drawing, and (3) instrumental drawing.

"Artistic" drawing refers to the type of expression (drawing or painting), which is not primarily concerned with the actual appearance of the objects, but aims at æsthetic effect. This involves more of the artistic interpretation of objects and things and less of the precise details of contour or shape. Under this classification is included all work in which tone and color pattern, the effect of light and shadow, illumination, and purely æsthetic considerations are involved. This type of rendering is excellent for developing creative ability and understanding of various modes of representation, but it contributes more value to the prospective artist than to the person desiring drawing ability as a practical means of expression. Figure 11 shows a few types of artistic drawing in which the significance is essentially æsthetic.

Figure 12 shows types of descriptive drawing. In this case the outline or contour of the object is made the basis of the sketch. Under this heading are classified informa-



FIG. 11. ILLUSTRATIONS OF TYPES OF "ARTISTIC" DRAWING.

The drawing on the extreme left is by Pedro J. Lemos. It is reproduced from the *School Arts Magazine*, courtesy of the Davis Press, Worcester, Mass. The drawing on the extreme right is reproduced from *Techniques*, courtesy of Charles M. Higgins & Co., Brooklyn, N. Y.

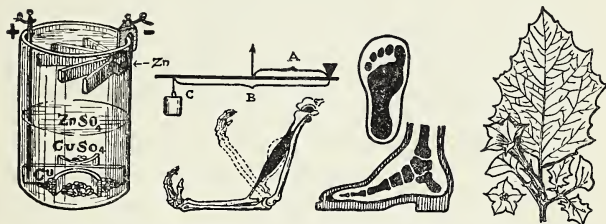


FIG. 12. DESCRIPTIVE DRAWING. ILLUSTRATING TYPES OF INFORMATIONAL, DIAGRAMMATIC, AND ANALYTICAL DRAWING.



FIG. 13. INFORMATIONAL DRAWING USED IN NARRATIVE ILLUSTRATION AND CREATIVE EXPRESSION OF THIS NATURE IS USUALLY TERMED THE "GRAPHIC VOCABULARY."

tional, analytical, and diagrammatic forms of drawing. In Figure 13 a different type of informational drawing is illustrated. This kind of drawing is commonly practiced in the lower grades of the public school. Here, also, the outline or contour of the object is used as a basis for representation. Narrative illustration, the illustration of themes and notebooks, and free creative expression are the chief aims for work of this kind. The types of drawing shown in Figures 12 and 13 have the greatest practical value for all pupils and might be termed the "graphic vocabulary." In working out a course of study various kinds of drawing should be differentiated. Informational and descriptive types of drawing, including the "graphic vocabulary," possess practical values for all pupils alike, and the "artistic" types of drawing have particular value for the artist or the pupil with special art talent, or for those who wish appreciation of special forms of rendering in the arts.

Instrumental drawing refers to architectural and mechanical drawing as ordinarily taught in the schools. This kind of drawing will not be considered here, because it represents a type of expression possessing an independent aim which is not primarily artistic, but rather mechanical, and which has attained its objective in the school course very satisfactorily.

Instruction and life needs. Reference has been made to the somewhat complex meaning of common terms used in designating the different art subjects taught at the present time. When the subjects which these terms represent are analyzed with respect to the everyday needs of the pupil, their vagueness is further increased. A great deal of elasticity is common in the use of these terms and they are made to cover a very broad field. Consequently, there is much doubt that the type of training afforded under them in all cases has great practical value to the majority of pupils in everyday life.

Take painting, for example. Does a knowledge of painting, as taught in the schools, really provide any valuable training for furnishing a home or for selecting clothing? Does it supply any knowledge which will aid in beautifying the city environment? Does it aid in training for the industries of other actual life activities? Similarly, one might ask the same questions about modeling, construction or the handicrafts, and other subjects. It is difficult to interpret instruction in all instances in terms of needs for art in actual life situations.

On the other hand, these subjects offer the child an opportunity to express adequately his creative instincts and desires, and they furnish a splendid means of correlation of art with many subjects in the school. Narrative illustration, the illustration of themes in history and English, and the illustration of notebooks in science and other subjects are only a few instances of the interrelation of art with the general school program. Project work and constructive activities, the household, industrial and commercial arts further multiply the opportunities of art service in the modern school. One of the chief functions of the work offered by these various activities is to enrich the curriculum and to contribute directly to the daily program of instruction. Such activities furnish the child with many avenues for obtaining experience with different forms of art expression. In a previous chapter, work of this nature has been designated as the "classroom" need for art.

In addition to evaluation of the classroom contribution of art, we need some definite method of classifying the content values of art instruction which may be directly interpreted into actual life needs. Surely all activities and projects of the art program may be made to make a real contribution in this respect. The ultimate objective, namely, training which will function in life situations, should not be deferred until adult life. It should not be reserved for the upper

grades or separated entirely into special courses. Every problem and exercise presented by the department of art in all grades should possess educational factors contributing to immediate and deferred life needs. The general activities of drawing, painting, design, color work, construction, and various project enterprises have their place in the school as a basis for the daily exercises and experiences. They all contribute directly to the complete education of the child. They should be developed just as effectively as present-day method of teaching will admit. However, it is not the purpose of the modern public-school art course to administer these subjects wholly as ends in themselves. They are taught as means towards an end which is broader and far more productive of educational gain.

The modern school is becoming more and more a socialized institution. It aims to prepare pupils for broad social participation in the functions of life. This objective may be designated as training for citizenship. The school is no longer considered merely as an institution where pupils learn skills and acquire facts and catalogued knowledge. The socialized school attempts to interpret life situations and to prepare the student population for future requirements and activities. In respect to instruction and life needs, our present designation of the subject-matter contribution of art is inadequate.

Immediate and ultimate objectives of art instruction. The paramount aim or objective which underlies the entire school program in art to-day is that of developing rich appreciation, understanding, and knowledge of art and beauty, and the utilizing of this knowledge in meeting the problems of reality. The relation of art instruction to the actual life experiences of the pupil, both present and deferred, necessitates the making of clear-cut distinctions in the instructional program.

It becomes necessary to divide the program of art in-

struction according to the educational precedent used in other subjects of the modern school, into two parts:

1. *Immediate objectives.* This involves exercises and experiences with the representative, creative, constructive, or productive mediums of art expression for the development of worthwhile attitudes, interests, ideals, habits, skills, and appreciations.

2. *Ultimate objectives.* The acquiring of knowledge, understanding, and enjoyment of beauty, and the use of this knowledge so that it may function adequately in the everyday life of the pupil.

This second and major objective of our school program cannot be expressed or measured in terms of drawing, painting, design, construction, or other manipulative activities of the classroom. Life needs for art can be evaluated more readily in terms of *essential considerations of art* which may be applied to the "everyday problems of everyday life."

Essential considerations of art. All art is composed of the basic elements of line, form, tone, color, texture, and their composition according to the various principles of arrangement and color harmony. This is true in the fine arts, industrial art, or ordinary art in the home, or life in general. We may think of terms designating the elements and principles as the *fundamentals of art*. If we classify our art work so as to incorporate these fundamentals, the thinking in regard to "outcomes" of art instruction will be more definite.

For example, a knowledge of what constitutes grace and refinement, appropriateness, character, quality, and expression of line aids greatly not only in creating works of art in the classroom, but in selecting and purchasing furniture and objects of all kinds for the home; it aids in the production or selection of dress, the planning of interiors and exteriors of buildings, of streets, parks, etc. A knowledge of the artistic quality of line aids directly in problems of the home, community, industry, and in the many considerations of

the social, vocational, and leisure-time values of art. A knowledge of form, the relation of form to size, shape, proportion, and proper grouping and arrangement of different objects aids directly in the various art problems of everyday life. Good tone and good color planning assist in the same manner. Texture is an art element of practically every object we use. Composition, which is the harmonious adjustment of the five elements for any particular purpose, aids in all these ways. These elements may be thought of as "art structure," and together with the principles of arrangement or composition are involved in producing art quality in any form. The terms used in this sense have a definite and recognized meaning and suggest possibilities for curriculum planning and classification of subject matter according to highly desirable "outcomes" of instruction.

Figure 14 illustrates very clearly the application of instruction in the elements and principles of art. Here the advertiser has explained and pictured the beauty of curves in billowing sails, in sculpture, in construction, in landscapes, and in the heavens. He has then explained how artistic considerations have become a factor in modern production. Similar examples are to be found in the advertising columns of newspapers and magazines demonstrating the recent consciousness of the practical value of art.

Evaluation of terms used in curriculum building. The result of an objective investigation conducted by the Department of Art Education, University of Chicago, in 1919, indicated that little agreement exists on the part of teachers of art in respect to relative values of art training, given in the school under different headings, which really function in the lives of the pupils when they leave school. This investigation in slightly different form was repeated during the year 1928. After a period of ten years with its notable advance in educational objectives and methods of teaching, there is still lack of agreement on the part of the teaching



Courtesy of the Phillips-Jones Corporation.

FIG. 14. AN EXAMPLE TAKEN FROM A COMMERCIAL ADVERTISEMENT SHOWING THE IMPORTANCE ATTACHED TO THE ELEMENTS AND PRINCIPLES OF ART IN MODERN MANUFACTURE.

profession in respect to the contribution of art instruction in meeting life needs. Replies from fifty teachers of art were secured by use of a questionnaire or data sheet as indicated in Table VI. These teachers were requested to study the questions of the sheets with particular reference to the demands of art training for the majority of pupils in the school, leaving out of consideration the needs of the relatively small percentage of special-talent pupils who would in all probability become professional artists. They were asked to review in their minds the general type of art work taught in the schools and, without professional reservation or prejudice, to enter a check mark in the various columns to indicate where, in their judgment, the training furnished in the average schools by the different courses, such as drawing, painting, design, construction, modeling, and history of art, met, *without question*, the demands of art in the

TABLE VI.—SHOWING THE JUDGMENT OF FIFTY TEACHERS OF ART IN RESPECT TO RELATIVE VALUES OF ART TRAINING GIVEN IN THE SCHOOL

Put a check mark in the columns where the training furnished by drawing, painting, design, construction, modeling and history of art, meet *without question* the demands of art in the home, city, or town environment, for self-expression, the industries and the various other items at the top of the table.

PART I

Does the Training Afforded by These Subjects Meet the Demands of the Ordinary Pupil in These Capacities? ↓ →	1. Home-clothing	2. City or Town Environment	3. Expression	4. Industrial	5. Commercial	6. Publishing	7. Fine Arts	8. Cultural
Drawing	52	44	90	50	68	58	92	92
Painting	66	52	86	42	68	48	92	90
Design	100	64	88	90	94	88	78	90
Construction	82	30	78	86	56	42	62	74
Modeling	44	82	86	50	36	12	90	92
History of Art	62	66	50	40	36	32	86	94

PART II

Follow the same procedure for line, form, tone, color, texture, and composition.

Does a Proper Knowledge of these <i>Subjects Provide</i> Valuable Training for These Activities? ↓ →	1. Home-clothing	2. City or Town Environment	3. Expression	4. Industrial	5. Commercial	6. Publishing	7. Fine Arts	8. Cultural
Line	100	94	98	100	98	96	100	100
Form	96	100	98	100	96	90	100	98
Tone	96	88	90	88	92	92	96	92
Color	100	98	100	100	100	96	100	100
Texture	96	80	84	94	90	82	90	88
Composition	96	94	98	90	96	98	100	98

EXPLANATION OF TERMS USED.—(1) *Home and Clothing* (Decorating—Furnishing—selecting—making, etc.) (2) *City or Town Environment* (City beautiful—streets, parks, museums, buildings, monuments, etc.) (3) *As a Means of Expression* (4) *Industries* (Manufacturing—Producing) (5) *Commercial* (Buying, selling, arrangement, displays, advertising, etc.) (6) *Publishing* (Book, magazine and newspaper illustrating and designing) (7) *Fine Arts* (Production of fine arts—Painting, Sculpture, Architecture) (8) *Cultural* (Appreciation of Fine Arts).

home, the community, the industries, and the other items listed at the top of the sheet.

The combined tally for each item of the data sheet was obtained and translated into percentages. The judgment of fifty teachers is thus indicated in percentages. Examination of the figures recorded in each of the several columns of Part I of the questionnaire, suggests that there is no certainty in the minds of these teachers that the results of instruction ordinarily furnished by all of these subjects function adequately in meeting the needs of pupils outside the school. At any rate there is confusion in thinking. This confusion can be eliminated by utilizing more definite terms to represent training specially introduced to meet the ultimate objectives of art education, that is, *training for life needs*.

In Part II of the questionnaire, Table VI, a group of fundamental terms are used to present special phases of art emphasized in the school. The same fifty teachers were requested to state whether or not they think proper training in the elements of line, form, tone, color, texture, and the principles of art (composition), would aid in the art problems of those phases or activities of life indicated at the top of the sheet. The judgment in this respect is indicated in percentage on the data-sheet.

It was expected that the replies received would indicate whether clearer thinking would result in regard to "outcomes" of art instruction in meeting ultimate objectives, if special training in "fundamentals of art," as well as training in manipulative and productive activities, was definitely included in the curriculum. The responses left little doubt on this point; the thinking is very clear and definite.

In Figure 15 the graphic method of presenting data is given to further emphasize the point just made. The erratic pattern of lines shown at the left represents the lack of agreement in regard to "outcomes" of art instruction in meeting life needs when the terms drawing, painting, design, construction, modeling, and history of art are used exclusively to designate the program of art training. The more compact pattern of lines in the center graph indicates a practical agreement of teachers in respect to "outcomes" of art instruction when the terms line, form, tone, color, texture, and composition are used to designate special phases of instruction. These lines are plotted from the percentages recorded in Table VI.

In the right-hand graph the judgments of fifty teachers of art have been totaled for all items of Table VI. Two lines are shown representing the combined opinions of this group. The nearly horizontal line at the top, designated by the letter "A" is a summary of the opinions represented in

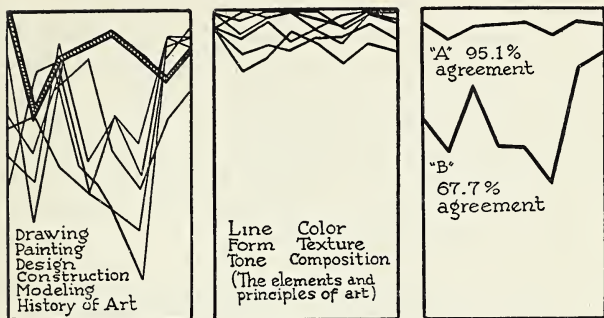


FIG. 15. GRAPHS SHOWING DIFFERENCE IN JUDGMENT OF FIFTY TEACHERS OF ART IN REGARD TO RELATIVE VALUES OF ART TRAINING IN MEETING LIFE NEEDS.

"A" represents the combined opinion expressed in the middle graph. "B" represents the combined opinion expressed in the graph on the left. The heavy line in the graph on the left shows the opinion recorded in respect to design.

Part II of the questionnaire. This line expresses 95.1 per cent agreement. The line "B" in the middle of the graph is a summary of the opinions recorded in Part I of the questionnaire. It indicates 67.7 per cent agreement.

For purposes of estimating ultimate values of art instruction, namely the relation of art to life needs, it is evident that much can be gained by supplementing our present nomenclature for designating content of instruction, with terms having a definite and universal meaning—those which mean the same thing in all schools in all parts of the country. It becomes a comparatively simple matter to determine how much training and what kind of training is needed in line, form, tone, color, texture, and composition (the principles of art) to meet life demands. It is, then, a relatively easy matter to introduce exercises in drawing, painting, design, modeling, color, construction, the development of a "graphic vocabulary," picture study, general art

appreciation, and all the other types of art work that will give the particular kind of training and knowledge needed in the use of these elements for any particular grade. These exercises and projects can be suited to the capacity and intellectual advancement of the pupil, and can be made to meet the objectives for any specific phase of art desired. This involves not so much a change in subject matter as a change in classification, in emphasis, in distribution, and in handling of subject matter.

TABLE VII.—SUBJECT MATTER OF ART INSTRUCTION INTERPRETED IN TERMS OF ACTIVITIES, "FUNDAMENTALS" AND "OUTCOMES"

Productive or Manipulative Activities	Functional Values of Training in the "Fundamentals" of Art	"Outcomes" of Instruction
Drawing	Line	Appreciation
Painting	Form	Art knowledge and understanding
	Tone	Enjoyment
Design	Color	Accurate judgment
	Texture	Refined taste
Construction (project work of all kinds including the crafts, building, making, etc.)	Composition (including the principles of design and color harmony)	Observation
		Creation
Modeling		Expression
		Mental training (attitudes, interests, and ideals)
History		Motor training (technique, skill, right habits)

A workable plan. The scheme of organization outlined in this book is based upon experimentation in the schools over a period of ten years. Such a procedure has been in operation in the Laboratory School, The School of Education of the University of Chicago, for several years, and has proven its practicability and effectiveness as a workable plan.

Classification of curriculum material, according to this plan, may be summarized for the purpose of organization of a course of study as indicated in Table VII.

A tabulation of possible classroom exercises and subject matter may be made according to the fivefold contribution of a well rounded art course as follows:

TABLE VIII.—CLASSROOM EXERCISES

I. Drawing and painting (The graphic experience)	<ol style="list-style-type: none"> 1. Informational drawing 2. The graphic vocabulary (Narrative illustration) 3. "Artistic" drawing and painting (Creative expression) 4. Instrumental drawing
II. Design (The ornamental and creative experience)	<ol style="list-style-type: none"> 1. Decorative design: naturalistic conventional abstract 2. Pictorial design 3. Constructive design
III. Color (The chromatic experience)	Systematic study of color and the application of color knowledge to all problems
IV. Construction (The motor-constructive experience)	<ol style="list-style-type: none"> 1. The arts and crafts (Handwork of all kinds, making, building, fabricating of art form) 2. Modeling 3. Study of Industrial Art

CLASSROOM EXERCISES—(Continued)

<p>V. Appreciation (The visual-mental-enjoymental experience)</p>	<ol style="list-style-type: none"> 1. Appreciation of the fine arts (painting [picture study], sculpture, and architecture). 2. Appreciation of the industrial arts (furniture and furnishings, pottery, glass, textile and fabrics, rugs, interior decoration, etc.) 3. Appreciation of beauty in nature
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Points of special emphasis in all problems and exercises of such a course may be summarized as follows:

1. *Line* (straight line and curves). Drawing (graphic vocabulary), lettering, design, construction, picture study, and general appreciation with emphasis upon *line*. Application of *line* knowledge to all possible life situations.

2. *Form* (area, surface, shape, mass and volume, light and shadow, illumination). Drawing and painting (graphic vocabulary), modeling, design, construction, picture study, and general appreciation with emphasis upon *form*. Application of *form* knowledge to all possible life situations.

3. *Tone* (light and dark, light and shades, values, colors). Drawing and painting (graphic vocabulary), design, construction, picture study, and general appreciation with emphasis upon *tone*. Application of *tone* knowledge to all possible life situations.

4. *Color*. The application of *color* knowledge to all problems of the course and to all possible life situations.

5. *Texture*. Surface quality or character of material surface as related to all problems of the course and to all possible life situations.

6. *Composition* (arrangement). Design and composition emphasizing line, form, tone, color, texture, and the principle arrangements (repetition, rhythm, proportion, balance, emphasis, etc.), to all types of art problems and to all possible life situations.

Advantages of systematic training in fundamentals. With the classification of fundamentals as previously stated,

it is easy to analyze any situation involving a consideration of art and determine wherein a knowledge of good line, good form, good tone, good color, beautiful texture, and fine composition is a valuable asset. A knowledge and understanding of the proper use of art elements and principles aids us in judging art quality in any form. The extent to which the elements and principles of art structure are correctly employed constitutes the difference between a distinctive, commonplace, or ugly production, whether it be a shoe or a painting, furniture or a statue, the interior or the exterior of a building, a poster, window display, or other advertising effect, a bit of rare lace, tapestry, an ancient cathedral, or a modern automobile.

Instruction intended to meet both "immediate and ultimate needs" for art should have as one of its chief objectives the imparting of practical knowledge in the use of elements and principles of art, and the "outcomes" of such instruction should determine whether or not this objective has been attained.

By planning a course of study which systematically builds up an understanding and appreciation of the basic elements and principles of art, the teacher or supervisor will be enabled not only to emphasize the *thinking* side and to vitalize the *doing* side of art education, but she will find it possible to criticize intelligently the daily problems in terms of definite art essentials which the pupils will understand.

The supervisor will continually have a standard by which he can check upon the results of instruction in any grade and readily determine whether or not essentials are being stressed sufficiently. At the end of any division of the school—the primary grades, grammar grades, junior high school, or senior high school—the supervisor may devise appropriate objective tests and with these analyze the "outcomes" of the course of study for any division of the school. A method for organizing tests to measure results of in-

struction is outlined later in Chapters XVII and XVIII.

Educational values of design. Results of the investigation previously discussed indicate that certain classroom activities of art have decidedly more value than others as a medium for training to meet pupil needs. For example, according to the judgment of fifty teachers of art, the study of design leads all the other subjects in its contribution to life needs (see Figure 15, p. 95). During the past ten years, the teaching of design has made great gain in prominence in the school program. However, the potential values of design as a phase of public school instruction have not been developed.

The rating of subjects listed in Part I of Table VI has been computed by obtaining the percentage of all votes for each topic. The rank order of these subjects in respect to their contribution to life needs for art is given below:

<i>Design</i> .....	.865
Drawing .....	.682
Painting .....	.680
Construction .....	.637
Modeling .....	.615
History of Art .....	.582

It is obvious that the subject of design offers greater opportunity to make use of the elements and principles of art in creative expression than any other part of the art program. If effective "carry-over" of instruction is made to all possible life situations, infinite possibilities are suggested for the expansion of this subject and its contribution to the general education of the individual.

The pioneer of modern art education. When art was first introduced into the school program, the term *drawing* was adopted to designate the subject matter incorporated into the curriculum. This term continued to be used to designate the art program long after many other types of activities were introduced.

At the beginning, the work consisted largely of accurate representation or the abstract copying of objects with little attention to creative effort or original thinking on the part of the pupil. The academic method of instruction used in the art school prevailed. Nature imitation, drawing from casts and other objects, and the recording of facts of observation were the chief objectives. Later, the copying of historic styles of ornament was introduced.

The design or "structure" method of teaching was first advocated by Ernest F. Fenollosa and Arthur W. Dow in 1889. Credit should be given to Professor Dow for starting the departure from the academic standards of instruction. He was the first art educator to recognize the need for practical art teaching in the public schools. His broad point of view gradually broke down the old traditional methods, and introduced in their place the progressive theory of relating art teaching to creative activity and to direct relationship with life needs. He developed his theory "with the intent of helping his students to think, to feel, to appreciate, to express, to grow."¹ To him, art was not a matter of copy-books or exercises in drawing. It was a dynamic, living force in the lives of his pupils, and he taught them the use of art in everyday life. Dow designated his method of instruction as the "structural system—the synthetic method of approach through design instead of through drawing." No doubt, the high rating given to design as a school subject in the investigation previously discussed, is but evidence of the Dow theory bearing fruit through the teachers he trained for service in the public schools. The teaching and publications² of Arthur W. Dow

¹ Sally B. Tannahill, "Problems in Art Education," *Teachers College Record*, Columbia University, Vol. 28, March, 1927, p. 702.

² Arthur W. Dow, *Theory and Practice of Teaching Art* (Teachers College, Columbia University, 1912); also *Composition* (Doubleday, Page & Co., 1899, revised editions, 1913 and 1923).

have been powerful forces in the development of modern art education.

An excellent digest of the modern movement in art education was presented at the Sixth International Art Congress, Prague, Czecho-Slovakia, August 1, 1928, by B. Kirk Smith of the University of California. Professor Smith outlined nine criteria as a basis for evaluation of the present-day trend of art instruction as follows: ³

1. Substitution of the larger idea of composition for drawing
2. Abandonment of naturalism as an ideal
3. Loosing of the imagination
4. Rising above the fear of distortion, which is just a frank approach to form and structure
5. Using daring color
6. Development of emotional suggestion rather than cause
7. Recognition of rhythmical wholeness in unity
8. Setting aside the objectives of technique
9. Evaluating in terms of life objectives

Recapitulation. The changing conceptions of modern art education have established new objectives in the school, and these require new classifications and differentiation of subject matter.

The new relationship of art to the school in general and to life outside the school emphasizes the need for a systematic means of controlling the subject-matter content and the "outcomes" of instruction of art work. The art teacher and supervisor should be sure that the fundamentals of art are being taught. The substance of art work and the nature of correlation may be varied to meet different school requirements, but essential considerations should never be neglected.

In summary, we may say that the persistent use of care-

³ B. Kirk Smith, "The Influence of the Modern Art Movement in the School," address given before the Sixth International Art Congress, Prague, August 1, 1928.

fully defined terms as a basis for our course of study in art will aid in a clearer, more direct system of curriculum building to meet specific needs, in better analysis of results of instruction, in better organization of test material, and in better methods of teaching art and art appreciation. It will help to eliminate the justly criticized "formalism" and meaningless exercises from our art work, and there will be less possibility of becoming lost in passing "fashions" of art education.

The subject-matter content of art education can never become narrowed down to one field and standardized like some subjects. It is too broad in scope for this. New ideas, new material, new methods and angles of approach will continually present themselves for the betterment of our work, but we do need a better classification of aims and fundamentals so that the "outcomes" of the multitude of splendid problems being developed in progressive schools throughout the country can be measured in terms of definite objectives.

The suggestions set forth in this book do not aim to curb the initiative of the teacher, nor do they seek to standardize art work except with respect to essential fundamentals. The same fundamentals may become the basis for a wide range of varied problems. While too much freedom results in losing sight of essentials that should always be the aim of art work, the individual methods of meeting these basic aims will depend upon the teacher. Any system of art education that attempts to stifle the initiative of the art teacher is bound to fail. Initiative and originality are characteristics of the typical art teacher. These are the qualities which have enabled teachers of art to make a remarkable progress, and to attain a signal success in their efforts to solve the problems of art education.

CHAPTER IX

A SUGGESTED ART COURSE FOR THE ELEMENTARY SCHOOL IN TERMS OF OBJECTIVES

Appreciation of beauty. One of the most important objectives of the modern curriculum in art for the public school is the development of an appreciation of beauty. Beauty is one of the great assets of the human race. To provide for a practical understanding of it is surely of great significance in the program of the school. The chief aim here is to train the rising generation in æsthetic consciousness, and in the use and value of beauty in the home and community, and in the great realm of industry. The factor of *beauty* is the basis for the course of study in art. An art course should interpret this quality, and should provide for pupil experiences which will gradually unfold its marvels to the maturing child, systematically, and in accordance with his developing intellectual and emotional capacities. A course of study based upon this principle will make the child realize that beauty in nature and in art exists in common things as well as in masterpieces of painting, sculpture, and architecture. It will help him to enjoy more completely the world of which he is a part.

Conspectus of course of study in art. The syllabus material outlined in this chapter is offered as an aid in planning a course of study that will meet present-day objectives of art education. In such a course, emphasis may properly be placed from time to time upon considerations of line, form, tone, color, texture, and composition, or the arrangement of these elements into an orderly art structure.

It is not intended that these six topics be made the subject matter of separate courses. Rather, this classification

should be used as outlined in Chapter VIII, as a basis for special-content essentials and for a series of progressive art lessons suited to the needs of each particular grade and extending throughout the year. Appropriate correlation may be made in each case, and suitable problems and methods of instruction may be developed to provide the pupil with good practical knowledge of art fundamentals.

There will, of necessity, be considerable overlapping of problems, and as has been pointed out, the subject matter will be of much the same nature as that used in progressive schools at present. The essential difference will be in more definite aims in the plans for any given period, in better methods of presentation of problems, in giving particular stress to fundamental considerations of art, and in greater uniformity of results obtained.

The different divisions of Outline I can be used as a basis for planning special lessons for each grade. The supervisor of art should plan the work for each year so that there will be a progressive sequence in problems throughout the school. Problems of increasing difficulty and scope, based upon a consideration of elements and principles of art can be organized for each grade. These must be suited to the mental progress of the child, and must provide for a gradual advancement of art understanding, knowledge, and appreciation. In this outline, no attempt has been made to classify the material as to suitability for different grades. This classification has been made, however, in a general way, in the plans for courses of study in Outlines II, III, and IV.

It is not to be understood that the topics of Outline I necessarily are to be taken up in the order indicated. They have been tabulated in this manner for convenience in classification, and in order that the particular type of emphasis desired may be clearly apprehended by the teacher or supervisor in planning the work for the different grades and for the entire course of study.

OUTLINE I

SYNOPSIS FOR USE IN PLANNING COURSES OF STUDY IN ART

Topic	Material	Concepts	Presentation	Application
Line (Straight line and curves)	Pencil Crayon Brush Pen	Lines of contour:	Illustrations:	Problems:
		Curve analysis, "C" curves, "S" curves, spirals	Good objective material	Exercises and training in making and using good lines and curves
		Characterization, expression, emotion, movement and direction of line	Talks	Drawing from good objects and examples for contour study
		Lines of quality, texture, surface, and structure	Demonstrations	Drawing from nature—plants, animals, insects, etc.
		Grace and refinement of line	Show how used in nature and in art	Graphic vocabulary
Drawing (the graphic experience) Design (the ornamental experience)		Line rhythm and arrangement	In ordinary objects as automobile, ship, shoe, telephone receiver, chair, electric bulb, etc.	Designing (emphasis on contour)
			Constructed objects, tools, machines, etc.	Pottery, dress, furniture, interiors, printing, lettering, repeats, borders, pattern
			Study Greek, Japanese, and modern use of line	Construction—original work combining line and form

Free creative expression emphasizing LINE

OUTLINE I—(Continued)

Topic	Material	Concepts	Presentation	Application
Form (Mass, shape, volume, light and shadow, illumination)	Pencil Crayon Charcoal Water-color Brush Pen Plasticine Paper for cutting	Elementary form: Cube, sphere, pyramid, cone, prism, oblong, cylinder, hemisphere Drawing of form (two dimensions)	Illustrations: (As above) Show how used in nature and in art (pictorial and decorative composition, architecture, sculpture)	Problems: Exercises to develop relative size, shape, and proportions of different objects Graphic vocabulary (continued) Design (emphasis on shape and proportion)
	Tools and materials used in the shops	Construction and modeling (three dimensions)	Close cooperation with shop-work: Sketching from machines and tools, constructed objects, architectural details, etc.	Foreshortening and convergence, elementary perspective Drawing from nature—plants, animals, birds Silhouette Original work combining line and form Pottery, tiles, modeling, woodworking, etc. Paper cutting and cardboard work in lower grades
Drawing (the graphic experience) Design (the ornamental experience) Construction (the motor experience)				

Free creative expression emphasizing FORM

OUTLINE I (*Continued*)

Topic	Material	Concepts	Presentation	Application
Tone ("No- tan") (Light and dark)	Pencil Charcoal Wash	Three, five, and seven values Value scale Tone quality	Illustrations: (As above) Show how used in pic- torial and decorative composi- tion, illus- trating, ad- vertising, and tex- tiles Study Japa- nese prints	Problems: Exercises and train- ing in recogniz- ing various tones Pictorial and dec- orative compo- sition and de- sign in charcoal and wash Pattern of tone in prints, textiles, tapestries Posters Construction—orig- inal problems, combining line, form, and tone

Free creative expression emphasizing TONE

OUTLINE I—(Continued)

Topic	Material	Concepts	Presentation	Application
Color	Crayon Water-color Tempera Oil Enamels	<p>Six chief color sensations:</p> <p>Primary, secondary and tertiary colors</p> <p>Hue, value, and intensity</p> <p>Warm and cool colors</p> <p><i>Color Groups</i> Monochromatic Complementary Adjacents Triads</p> <p>Graying, toning, harmonizing</p> <p>Color tone and quality Color rhythm</p>	<p>Illustrations: (As above)</p> <p>Show how used in nature and in art</p> <p>Color schemes from nature</p> <p>Prism Rainbow Sunsets Plants Animals Birds Insects Minerals Cloth Ribbon Beads, etc.</p> <p>Study Japanese and modern art</p>	<p>Problems:</p> <p>Exercises and training in recognizing various colors</p> <p>Mixing, testing, matching colors</p> <p>Analyzing and studying good color schemes in nature and art</p> <p>Exercises in harmonizing color</p> <p>Original work in adapting colors, coöperating with line, form, tone, and composition</p> <p>Adaptation of color knowledge to dress, home, and everyday life</p>
Color (The chromatic experience)				

Free creative expression emphasizing COLOR

OUTLINE I (*Continued*)

Topic	Material	Concepts	Presentation	Application
Texture	<p>Objects for study of surface quality</p> <p>Pictures, sculpture, architectural details, pottery, furniture, baskets, fabrics, books, roofs, walls, etc.</p> <p>From Nature: flowers, fruits, trees, bark, furs, snow, minerals, etc.</p>	<p>Quality of Surface: hard, soft, rough, smooth, fine, coarse, etc.</p> <p>Kinds of Material stone, wood, metal, glass, stucco, etc.</p> <p>Fabrics: wool, cotton, velvet, etc.,</p> <p>Modern fabricated materials</p>	<p>Illustrations: (As above)</p> <p>Study interesting texture in nature and in works of art</p>	<p>Problems:</p> <p>Exercises and problems in recognizing various textures</p> <p>Experimentation in producing texture</p> <p>Adaptation of knowledge of texture to dress, home and industrial arts</p>

Creative expression emphasizing TEXTURE

OUTLINE I—(Continued)

Topic	Material	Concepts	Presentation	Application
Composition (Arrangement)	All mediums	<p>Principles of composition and arrangement</p> <p>Major Principles repetition rhythm proportion balance emphasis</p> <p>Minor Principles alternation sequence radiation parallelism transition symmetry contrast</p> <p>Resulting Attributes <i>Harmony</i> <i>Fitness</i> <i>Beauty</i></p>	<p>Illustrations: (As above)</p> <p>Show how used in pictorial and decorative composition, design, and industrial art, sculpture, architecture, home furnishing, dress, and all forms of art</p>	<p>Exercises and problems involving the principles of decorative arrangement</p> <p>Illustrate the principles in all forms of art and construction</p> <p>Exercises in analyzing good composition in art of past and present</p> <p>Original work in decorative design, pictorial and decorative composition, combining line, form, tone, color, and texture</p> <p>Construction (suitable to the various grades)</p>
Composition: "The skillful uniting of all the parts into one perfect whole."—Van Dyke.				

Creative expression emphasizing COMPOSITION

Objective results. It is desirable that a practical art foundation be built up through the activities provided by the course of study for the elementary school. This will enable pupils to continue their studies in any of the specialized fields offered by the art courses of the high school, if desired. To attain this end, it is necessary that individual guidance and counsel be furnished to the pupils wherever possible, and that the outcome of all problems and exercises should result in developing worth-while ideas, skills, experiences, art knowledge, understanding, appreciation, and practical original work.

In Outlines II, III, and IV a "general art" syllabus has been planned to form a key for the entire program. Arrangement has been made for the placing of special emphasis on fundamental art consideration throughout the course. Subject-matter content, activities, and experiences are suggested in a general way. Reference is made to medium, materials, and methods to be employed in instruction, and notes are included as to desirable "outcomes" of the work.

The "outcomes" or the objective results of instruction are, of course, the most important aspects of any educational program. The mere listing of desirable results to be obtained through the course does not provide that the results hoped for will be attained. Results depend upon the ability and effort of the classroom teacher, together with the coöperation and intelligent direction of the supervisor. Coöperative effort and sincere study on the part of pupil, teacher, and supervisor are essential for successful results from any undertaking in the field of education.

The classification of "desirable outcomes of instruction" given in each division of the courses of study which follow have been adopted from the procedure of the Commission on Unit Courses and Curricula, The North Central Association, of which the author is a member.¹

¹ "Report of the Sub-Committee on Art Education," *High School Curriculum Reorganization* (Ann Arbor, Mich., the North Central Association of Colleges and Secondary Schools, 1933), pp. 1-63.

Developing good taste. One of the important "desired outcomes" of the instruction of the modern course of study in art is the development of *good taste* or *discriminating judgment*. In order to attain this objective, it is necessary, beginning with the first grade, to provide pupils with the kind of training that will enable them to make right estimations and correct choices concerning art quality wherever it may be found.

It is a mistake to assume that pupils in the lower grades cannot distinguish between good and bad art qualities in the objects of their surroundings. A surprising amount of good taste can be acquired by children in the early years through careful instruction and guidance. In striving to develop this judgment, pleasing and harmonious school surroundings are essential. The normal environment and natural interests of the children may be utilized to good advantage. Pride in personal appearance, pride in the home and its surroundings, pride in the appearance of the schoolroom and school grounds, and finally pride in civic beauty should result from training in taste and appreciation.

Good taste can be developed by exercises in the appropriate use of line and form, pleasing tone, texture and color relations, the placing of emphasis, proper balance, space relation and good proportion, rhythm and harmony in composition, and fitness to use and environment. The contrasting of simple, consistent, appropriate, and common-sense arrangements of art elements with ugly, bizarre, inconsistent, and freak arrangements furnish valuable lessons in meeting real needs. Such training aids the child in later problems of more complex character. This information should be carried over and made to function in a practical way by explanations, illustrations, and objective lessons pertaining to dress, home furnishings, community interests, and practical problems of vocational and avocational nature.

Subject-matter content. A certain amount of drawing and painting is needed in the schools as training in free creative expression, and as a basis for other art work. The pupil should possess a well-informed expression (useful, not purely æsthetic), the acquisition of which involves freehand drawing from objects—constructed objects, plant forms, human figure, landscape, birds and animals, development of “the graphic vocabulary”—narrative and illustrative sketching, and descriptive drawing in coöperation with the English, science, history, geography, shopwork, and other school subjects where possible.

A certain amount of design is required to give a practical content and substance to art exercises and experiences, and to aid in teaching principles and appreciation. The subject of design offers exceptional opportunities for developing originality and creative ability on the part of the pupil.

Color is a factor in nearly every activity of life. It is a part of practically every problem and exercise of the school.

A certain amount of construction and handwork—“industrial art”—is needed to give body and utilitarian value to the work, to keep up the interest, and indirectly train for the industrial and commercial professions, to give knowledge pertaining to vocations through collateral reading and study, to complete the “body training” of the child, and to develop better coördination between the mind, the hand, and the eye. The various constructive activities of the course furnish information and experiences which will later function in many ways. Good habits of work, skills, and desirable technique may be developed by the various problems in construction and handwork. Creative ability, invention, originality, initiative, systematic organization of projects, and ability to do constructive thinking and planning, developed through the school activities, have definite application to everyday life.

Construction, design, and industrial art may involve any

practical problem not too difficult or complex for the age of the pupil. Such work may be chosen from a broad field—pottery, tiles, modeling, woodworking, leather, metal, jewelry, weaving, sewing, stitchery, stenciling, dyeing, batik, stamping, lettering and printing, carving, bookbinding, etc.—depending upon the type of school, the time available, and the aim of the course.

Above all, we need a definite type of art knowledge and appreciation or discrimination as an educational content throughout all our work. The development of a real practical art appreciation is the objective of art instruction that to-day is receiving greatest emphasis in the schools. All problems and exercises of the art course should aim to develop appreciation and understanding of the value of beauty in modern activities of every kind.

Mental characteristics of pupils. In planning problems for the different grades, the special mental capacities of pupils at various ages are vital factors. The problems should not be considered from an adult standpoint, but should be carefully developed in respect to child psychology, child experiences, and child interests. Suitability of problems to the intellectual development of the child, and the relationship of the work to the pupil's environment are important considerations in planning a course of study. In this connection, reference should be made to Chapter XIV, "The Theory and Method of Teaching Art."

In the kindergarten and primary grades, we find the children active, rhythmic, initiative, and full of imagination. These inclinations can be made a basis for problems and exercises which will hold the interest of the child and be a pleasure to him. The pupil of the grammar or middle grades must have the added interest and information in his art courses that can be supplied by making them really educational. Throughout the school, the types of problems and methods of presentation should aim to meet the special

mental characteristics of the pupils, and should build up a practical art foundation through an orderly sequence of æsthetic experiences.

Outlines II, III, and IV are offered as a basic syllabus for planning courses of study for the kindergarten, primary, and grammar grades. The purpose of these outlines is to indicate, rather than to prescribe, some of the most essential factors of the program of art education. A syllabus, of necessity, presents merely a condensed conspectus or suggested body of instruction to be developed in the school. The complete, detailed program of activities and projects will result from the specific requirements for each grade as worked out by the teacher and supervisor.

Course of study by grades. The course of study summarized in Outline III represents suggestions for possible exercises and experiences that may be of value to pupils in solving their problems and realizing their purposes through the art activities of grades I, II, and III. Likewise, Outline IV presents a summary of the essentials for a course for grades IV, V, and VI. Syllabus material of this nature should be revised continually so as to incorporate modern educational findings and procedures applicable to art instruction.

In a book of this nature, it is possible to include in the syllabus outlines only fundamental problems and minimum requirements for the major divisions of the school. A detailed discussion of individual activities and methods cannot be undertaken for each particular grade. However, in practice, it is as necessary to work out carefully the art program for each grade as it is for the different divisions of the school.

OUTLINE II

PLAN FOR COURSE OF STUDY, KINDERGARTEN (AGES FOUR TO SIX)

General Aim. Introduction to the mediums and materials of art

Purpose of Course	Activities	Mediums and Materials	Desired "Outcomes" of Instruction
To develop the large muscles	Use of line as a means of expression in addition to writing	Pencil	Build a foundation for graphic expression and later art work
To stimulate and organize various senses	Drawing	Crayon (colored)	
	Painting	Paints	
	Construction and project work	Building blocks	
		Cardboard	
		Paper (plain and colored)	
		Colored beads	
		Clay	
		Plasticine	
		Sand table	
		Materials for projects of various kinds	

OUTLINE III

PLAN FOR COURSE OF STUDY (GENERAL ART COURSE) PRIMARY GRADES (FIRST TO THIRD)

General Aim. The development of a practical course in art suited to the requirements of the classroom and laying a foundation for the art needs of later life.

Purpose of Course	Classroom Activities and Experiences	Mediums and Materials	Desired "Outcomes" of Instruction
Guide play impulse	Free creative expression in drawing, design and paper cutting	Pencil Crayon Brush	A. <i>Fruitful knowledge</i> "Functional Information" (social and industrial) Practical relation of art to everyday life (clothing, home, city)
Develop imagination	Use of line, form, and color in representation and design	Water color Tempera	
Color sense (discrimination)	Graphic vocabulary (drawing of animals, figures, objects, plants, action drawing)	Fresco colors	B. <i>Attitudes, interests and appreciations</i> Ability to appreciate elementary line, form, color, and simple principles in objects of Fine and Industrial art
Sense of orderly arrangement and good proportion	Illustration of stories, games, events of everyday life, themes, nature study, etc.	Paper for cutting and tearing	
To illustrate ideas readily	Study of art in home and clothing	Building blocks Sand table	
Using drawing commonly as a language	Study of art in relation to town or city	Material for construction and project work of various kinds	
Using design and construction as a means of expression			Interests in art galleries, beauty spots, travel and further study
Introduction to study of elements and principles of art			

OUTLINE III—(Continued)

Purpose of Course	Classroom Activities and Experiences	Mediums and Materials	Desired "Outcomes" of Instruction
To teach basic art concepts and lay a foundation for later art work of the school	Use simple hues of color in illustration, design, and poster work (simple decorative arrangement)	Clay Wood Plasticine Yarn Jute Cardboard, etc.	Appreciation and understanding of beauty in modern products of all kinds
Develop a love and appreciation of beauty in nature and in art	Rhythmic repeats (borders and simple surface patterns) Application to constructed objects (bowl, tile, box, etc.) Picture study Lettering and printing, posters, etc. Special problems: Hallowe'en, Thanksgiving, Christmas, Valentine, Easter, etc. (Christmas cards, favors, posters, etc.) Construction, modeling and project work of various kinds (pliable materials which do not hinder imagination) Correlation with English, nature study, community life, etc., and all grade projects possible	Illustrative material (pictures, prints, casts, etc.) <i>Art Stories</i> , Books 1, 2, and 3, and <i>Teacher's Manual</i> (Chicago: Scott, Foresman and Co., 1933-1936).	C. <i>Mental technique</i> Good taste Discriminating judgment Creative ability Initiative Imagination Keener observation D. <i>Right habits and skills</i> Constructive thinking and planning Systematic organization Coordination of mind, hand, and eye Freedom and spontaneity Practical technique Order, neatness Body and mind training

OUTLINE IV

PLAN FOR COURSE OF STUDY (GENERAL ART COURSE) MIDDLE GRADES (FOURTH TO SIXTH)

General Aim. To develop a consciousness of beauty in everyday life and to introduce pupils to the fundamentals of art.

Purpose of Course	Classroom Activities and Experiences	Mediums and Materials	Desired "Outcomes" of Instruction
Stimulate self-expression and creative ability through representation, design, modeling and construction	Introduction to problems through use of line, form, tone, color, texture, and composition. Free creative expression in drawing and design (beauty of line, form, tone, and color)	Pencil Crayon Brush Water color Tempera color Colored chalk Charcoal India ink, etc.	A. <i>Fruitful knowledge</i> "Functional information" (social and industrial)
Develop control of smaller muscles (mind, hand, and eye)	Graphic vocabulary	Material for construction and project work of various kinds	Practical relation of art to everyday life (clothing, home, town or city, etc.) Understanding of elements and principles of art and their adaptation to everyday use.
More extensive drill and practice for technical proficiency	Descriptive and informational drawing—not necessarily for beauty (line and form)	Wood Clay Plasticine Cardboard Paper for cutting and tearing	Knowledge of construction and industrial processes involving art training
Develop the vocabulary of art	Drawing from nature—plants, animals, birds, etc. (line, form, color)		Acquaintance with art of other countries
Teach the elements and principles of art	Memory drawing		

OUTLINE IV.—(Continued)

Purpose of Course	Classroom Activities and Experiences	Mediums and Materials	Desired "Outcomes" of Instruction
Knowledge of color harmony	Narrative illustration including figure drawing	Toys Linoleum blocks	B. <i>Attitudes, interests, and appreciations</i> Civic consciousness (civic pride)
Training in use of harder and less pliable materials	Study of line, form, tone, color, texture, and composition in nature, art (past and present), utility products, etc.	Bookbinding Weaving Printing, etc.	Appreciation and understanding of beauty in modern products of all kinds
Appreciation: develop a love for beauty in nature and in art	Study of art in clothing, home, community, and industry	Interior decoration Costume design Landscape design	Interest in art museums, travel, and further study
To teach art concepts and the practical relation of art to life	Knowledge of industries involving art by collateral reading and trips to factories	Stagecraft, etc., depending on time, specific objectives, and locality	Interest in the civic, domestic, and social service of art
Build a foundation for art work of later years	Picture study, sculpture, and architecture (domestic and foreign art) Modern art General application of principles (art problems and in life)	Illustrative material Fine objects, excellent pictures, prints, and casts for stimuli and study	C. <i>Mental technique</i> Good taste, discriminating judgment. Ability to select and choose wisely Creative ability, originality, initiative, imagination, keener observation

OUTLINE IV—(Continued)

Purpose of Course	Classroom Activities and Experiences	Mediums and Materials	Desired "Outcomes" of Instruction
	Simple pictorial and decorative composition and design Lettering, printing, posters, etc. Introduction to elementary principles of perspective Applied design in connection with construction Construction, modeling, and project work applicable to each grade Correlation with other grade subjects Special projects (Hallowe'en, Thanksgiving, Christmas, etc.)	Elements and principles of art explained and illustrated by objects, photos, pictures, clippings, drawing on board, etc. Trips to museums, stores, factories, etc. Notebook or portfolio for clippings and illustrations	Ability to analyze works of art and to understand the factors of beauty in production Keener observation: beauty of nature and fine things of art D. <i>Right habits and skills</i> Constructive thinking and planning Systematic organization Practical technique Coördination of mind, hand, and eye Freedom and spontaneity Order, neatness Body and mind training Self-activity Worthy use of leisure time

The general suggestions of the outlines apply to any of the grades within the division of the school for which they are planned. For example, Outline IV is presented with the purpose of giving to those concerned a definite sequence of problems and experiences suitable for introducing the pupil to the space arts in grades IV, V, and VI. In general, the same outline of work would apply to each of these grades. The same general aims and the same general results of instruction hold good in each case. The individual work for the different years may, however, be motivated by different topics having particular interest for a particular year. In this respect, the art curriculum is full of opportunity for interesting work and practical experiences.

The course of study for the separate grades may be developed through the use of a series of projects or problems organized around a variety of children's interests; or the work of the grade may be developed around central topics having large experience possibilities and social values. For example, the work of grade I might be centered around projects suggested by such subjects as the farm, the store, and community life. Grade II might stress the study of animals, Noah's Ark, circus projects, and similar activities. Grade III might give special attention to plays, music, games, and outdoor activities, with some attention to dramatization, stagecraft and the theater. Grade IV might specialize in an elementary study of the industries and the world of creative activity which surrounds the pupils in the fields of commerce and industry. In grade V, consideration of people of other lands might provide a suitable topic in correlation with history and geography studies. Costumes of foreign people, colonial life, Indian life, Dutch life, Greek life, etc., might properly be stressed under this topic. Grade VI offers an excellent opportunity to begin a somewhat systematic study of art in the home with a consideration of the valuable contribution which the arts make in

this respect. Several subjects, as suggested above, might be introduced into the first grade and carried on by progressive stages of development from year to year with topics added from time to time to offer new material and experiences.

Seasonal topics. The various holidays and special seasonal topics furnish interesting projects and activities for all grades. The children never tire of such subjects as Halloween, Thanksgiving, Christmas, Washington's and Lincoln's birthdays, Valentine's Day, Easter, and Arbor Day. These subjects have established themselves as a regular part of the different grade programs. They represent new experiences to the pupils—experiences out of the ordinary in their lives. The various aspects of nature as represented by the four seasons—spring, summer, autumn, and winter—present opportunities for problems in landscape painting, posters, designs, and composition projects; the development of themes illustrating games and sports appropriate to each season; and for correlation with nature study and science work. Wonderful opportunity for developing fresh enthusiasm in all activities of the course is provided by the special interests that come with the different seasons of the year.

The objection is often made by teachers that the seasonal topics are "overworked" in the schools. This criticism is well founded. In many schools, the entire art program is based upon seasonal projects. Such a procedure unduly limits the scope of an art course by overemphasizing an attractive phase of the work. It is necessary to coördinate seasonal topics with the regular program in such a way as to supplement and not supplant fundamental activities of the art course. While these topics are new to children in the lower grades and have a special appeal to them, they should not be permitted to monopolize too much of the time allowed for art instruction.

Supplementary problems. A group of elective problems or exercises may be added advantageously to a course of study, so as to provide usable material for the teacher as a substitute for certain phases of the course that may not possibly be developed in a certain school at a certain time.

Many excellent topics having special interests are to be found in connection with history, literature, geography, the natural sciences, music, and other subjects of the school. Particular locality or environmental themes may be introduced for motivation of exercises and projects, such as fine landscapes, quaint old houses, flowers, animals, birds, streams, picturesque bridges, distant mountains, and the phenomena of nature as rain, snow, frost, fire, etc. The topics of food, clothing, shelter, transportation, and related subjects offer other possibilities. Some of the special holiday and seasonal activities, especially those of minor importance, may be included with the list of supplementary problems.

Art in the integrated program. The theory of integration of subject-matter in the modern curriculum has opened up new fields for the teaching of art in the elementary school. The barriers of subject-matter are swept away, and all subjects are made to contribute to the complete educational adjustment of the child to the world of which he is a part.

Through integration art becomes a fundamental subject for all pupils rather than a special subject for the talented few. The work is developed around units in the social studies or other basic programs having life interests and understandings as their ultimate objective. Reading, writing, spelling, arithmetic, art, science, health, and other phases of the isolated type of subject-matter are fused together in the development of the unit and its attendant activities.

The possibilities for broad art experience in an integrated program are just as great, if not greater, than under the

segregated organization of the subject. In this sense art serves as an important means of enriching the experiences of pupils as an obvious part of the socialized curriculum.

Basis of art training. The full scope of art education in the integrated program has not as yet been fully realized. Specially trained teachers are required in order that effective art work may result from the procedure. The ordinary grade teacher who has no training in art cannot be expected to develop a program which will assure that fundamentals of art are being stressed. A special art teacher, or grade teacher with adequate training in the arts, should be responsible for this aspect of the program.

In any school plan for organizing curriculum material a well-balanced program in the arts is essential. This should include the *Creative Experience*, the *Appreciational Experience*, and the *Functional Experience*, or the gaining of knowledge of art and art quality and the use of that knowledge in meeting life needs. Definite problems in drawing, painting, design, color, construction, and *appreciation*, together with a study of the elements and principles of art structure should be planned systematically for each grade as well as throughout the entire school program.

The divisions of subject-matter outlined above comprise the minimum essentials of art education. They are the basis upon which art can make its greatest contribution to the integrated program. It is through the sincere teaching of this body of material that desirable "outcomes" will be attained at the end of each grade, each division of the school, and at the termination of the school period. It is especially important that we do not lose sight of *fundamentals* when endeavoring to adopt new curriculum practices in the school.

Note: The *Assigned Readings* of the guide sheets for Unit IV, Art Education in the Elementary School, pp. 355-56, are given primarily to aid in the development of modern tendencies in art teaching for the primary and intermediate grades.

CHAPTER X

THE PROBLEM OF DIFFERENTIATION AND STANDARDIZATION OF ART WORK IN MODERN HIGH SCHOOLS

There are two outstanding phases of art work which should be given special attention when planning the curriculum for the high school: (1) the *element of differentiation*, and (2) the *element of universal standardization*.

The adequate differentiation of the art work of each high school so as to meet the needs of the community and, further, the particularization of the courses within each school so as to provide for the various types of students, constitutes a large part of the high-school art problem. An equally large part of the problem, if not a more important part, and one which has received far less attention, is the question of standardization.

The element of differentiation. The fundamental objectives of art work are, in general, the same in the small city or town high school as in the high school of a large city. There are, however, certain aspects which place the two types of schools in different categories. In the case of the small city or town, the high school is a unit in itself. It is largely self-centered and must develop under its own roof the functions of its various departments.

In many cases, the small high school is inadequate from the standpoint of the number of teachers, the number of courses offered, and the available funds. Every state in the union has a large number of small high schools. According to a statement made by the state superintendent of public instruction of Indiana, nearly three-fourths of

Indiana's high schools enroll each not more than 100 pupils.¹ In most cases, this means a three- or four-teacher school, and curriculums restricted to from eighteen to twenty-four units of instruction, as shown in Table IX.

TABLE IX.—PROGRAM OF STUDIES FOR A THREE-TEACHER
FOUR-YEAR HIGH SCHOOL¹

All Pupils	
English 1 English 2 English 3 English 4 Civics General history American history Economics and government General science Biology Physics	
Academic Pupils	Non-Academic Pupils
Algebra Geometry Foreign language 1 Foreign language 2 Home economics or agricul- ture 1 unit	General mathematics Home economics 1 or Agriculture 1 Home economics 2 or Agriculture 2 Home economics 3 or Agriculture 3 Home economics 4 or Agriculture 4
Total 16 units	Total 16 units

¹ Alexander Inglis, "Plans for Obtaining Higher Efficiency and Lower Cost of Maintenance of Small High Schools," Department of Public Instruction, Indianapolis, Indiana, 1922, p. 4.

It is not intended (in Table IX) necessarily to delimit the subjects offered to the exact studies listed. Substitutions may be made: e.g., some other combination of social studies, or some other applied-arts subjects for some of the home economics and

¹ Alexander Inglis, "Plans for Obtaining Higher Efficiency and Lower Cost of Maintenance of Small High Schools," Department of Public Instruction, Indianapolis, Indiana, 1922, p. 2.

agriculture. It should be noted, however, that there is danger in adding any other field of study, since too large a range of different studies necessitates a wider range of qualifications than teachers in the small high school usually possess.²

It is evident that in such a scheme there is far too little room for effective art work. To make effective art work possible in these small schools is one of the important tasks of art education at the present time.

In the large city, the high school has direct contact with many institutions and activities not in existence in the smaller community. These institutions and activities influence to a certain degree the general scope of the work in the school and perceptibly broaden its activities. For example, there is the important influence of the museum, the libraries, the art school, the great commercial and industrial organizations, the excellent exhibitions, the opera, the theater, the fine examples of architecture, the parks and recreation centers, the "city beautiful" plan, the pageants, parades, great expositions, special occasions and celebrations of many kinds, and the general informational and educational atmosphere associated with the life of our large cities.

There is also a greater opportunity for expansion and specialization in the separate departments of the large-city high school. This is true because of the larger number of students in these departments, the greater opportunities for educational research, and, generally, the more ample funds for making surveys, for experimenting with new practices, and for carrying on extraschool work.

The art department of the Washington Irving High School, New York City, is an example of this greater school activity. There the students are trained for work in the art professions. The art department is, in fact, a junior art school. Very close contact is maintained with practical

² Inglis, *op. cit.*, pp. 4-5.

commercial needs. The Ethical Culture School of New York City has organized the work of its art department in a similar extensive manner. The department of architecture of Central High School, Washington, D. C., has attracted the attention of architects throughout the country for the excellent preparation it provides for students about to enter the profession of architecture.

A school of a more specialized type is the School of Industrial Arts at Trenton, New Jersey. This school receives pupils directly from the elementary school, from the high school, or from the trades, and trains them for an art profession. The school offers courses in fine art, in industrial art or fine art as applied to the industries, in several of the art-crafts, and in dressmaking and millinery. It provides evening classes for men and boys employed during the day, and courses for boys who wish to fit themselves for careers in the industries. Mention should be made of the Newark Public School of Fine and Industrial Arts, Newark, New Jersey, and of many similar institutions of high-school type operating in our large cities but doing infinitely more from the art and industrial standpoints than can properly be expected of the ordinary high school.

The coöperation with the art school or museum which exists in many cities represents another example of extra-curricular activity in art. There is excellent coördination of the work of the public school with the work of the art or museum schools in Chicago, Indianapolis, Toledo, Cleveland, Pittsburgh, Philadelphia, New York, and Boston, to mention only a few instances of effective collaboration. This work is carried on in many cases as extension work, for which regular school credit is given, and also as extra-school work in Saturday classes and vacation schools.

The difference in objectives of schools located in different kinds of communities has been previously noted. It is evident that industrial and manufacturing towns—such as

Grand Rapids, Michigan; Trenton, New Jersey; Newell, West Virginia; East Liverpool and Zanesville, Ohio, and similar cities—have many reasons for placing emphasis on the industrial aspects of art work. In residential towns where a majority of the pupils in the school are likely to attend college or university, emphasis is often placed on the academic or cultural aspect of art work.

It is apparent that differentiation is a significant part of the problem of high-school curriculum planning and will, no doubt, always continue to be a factor in public education.

The element of standardization. In spite of the great differences in community and local interests and their effect on the school, and in spite of the differences in pupils' needs for art, the general fundamental policy of high-school art work should become standardized in the same degree as work is being standardized in reading, arithmetic, history, science, literature, and other subjects in the school.

Standardization should be strictly in the *new* sense; that is, it should emphasize a precise nomenclature, sensible units of instruction, and thoughtful methods of procedure. "Precise nomenclature" may be obtained by utilizing a "simplified art vocabulary of exact meaning," and by employing only clearly defined terms in the organization and administration of instruction. "Sensible units of instruction" means the use of subject matter that is adapted to the mental age of the pupils in each grade and that is not necessarily based on an adult standard. "Thoughtful methods of procedure" means the educational method of presentation and conduct of classroom exercises and problems, not the studio method.

Standardization in the school should be made synonymous with *dependability*. We need rational standards—progressive, not fixed—which move forward with each new achievement in school methods, organization, and procedure. This field of standardization includes the vast quantity of art material of genuine value to all pupils, whether they may

be classified as in the realm of academic culture or in the utilitarian field of commercial and industrial education.

Fortunately, the leaders of art education have for several years stressed the fact that art instruction in the public school "has very much the same sort of relation to rare aptitudes on the one hand and general abilities on the other that literature or mathematics possesses, or in fact any other subject which opens a vista for a high degree of specialization and at the same time touches common experience at innumerable points."³

Under present conditions, standardization has already begun. This manifests itself in the classification of art work into two broad divisions:

1. *Appropriate art training for the ordinary pupil.* This means a type of art education of value to the pupil no matter what his profession is to be. It aims to train all pupils in the power of æsthetic appreciation, to develop an art-loving public possessing a high degree of good taste and good judgment in things artistic, and to create on the part of all pupils a consciousness of beauty whether in the so-called "fine arts," in the industrial or "everyday" arts, or in the great realm of nature.

2. *Appropriate art training for the special-talent pupil.* This means a type of art training that will effectively assist in fitting gifted pupils for the profession of art. It aims to discover and conserve art talent and cause it to be developed along lines most appropriate for each individual case. No neglect should be permitted with respect to the exceptional pupils in our worthy desire to care properly for the mass.

Several different kinds of courses are required for this twofold program. These may be classified primarily into general and special, or required and elective courses. It

³ Walter Sargent, "Art Courses in High Schools," *School Review*, Vol. 24, February, 1916, p. 108.

is highly important from the art standpoint that a general course be required during two full years of the high school, if possible—certainly during one year, preferably the first.

Different kinds of high-school art courses. In the high school, art work has been quite generally elective. Those pupils who have special talent or special desire to study art elect this subject. Courses should be provided to aid such pupils in every way possible. If it is found that these courses cannot offer, in the limited time given them, the necessary amount of training to make pupils competent to enter directly into the art professions, including industrial arts, then the courses should at least give them as good a foundation as is possible under the circumstances. This is the case in science, law, and medicine. Students from high-school departments are not expected to go into these professions without further training. The high schools can equip their pupils with a *good art foundation* upon which to build when they enter upon the definite specialized training to be followed in the art or technical school.

In addition to courses in art for pupils of special talent, and in close coöperation with them, courses should be given dealing with the study of the art of the past and its interpretation. This type of art training, aiding greatly in the matter of appreciation and possessing a cultural phase, can become in the high school a course in itself for those who wish to elect it.

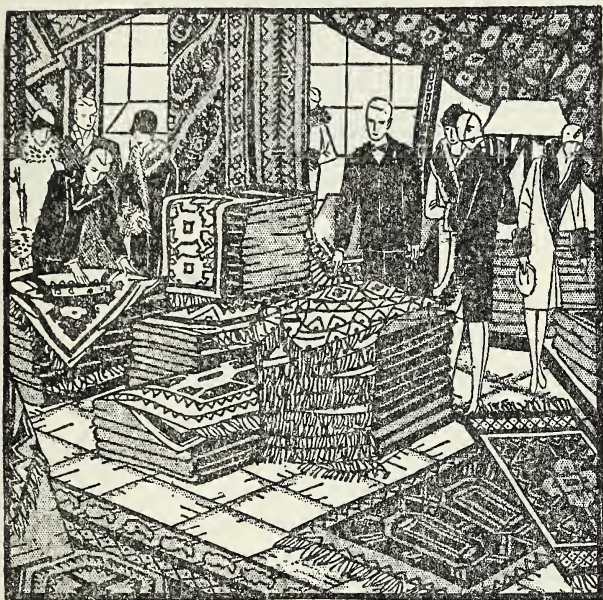
Also greatly needed in the high school is a type of art course adapted to the needs of those students who do not intend to become artists or specialists in art, but who wish to gain information, knowledge, and understanding pertaining to art work for its general benefit to them in life. Almost all high-school pupils need more art training than has been supplied to them by the art courses of the elementary schools. This training should be of a practical nature, general in scope, full of *functional information*, and

suited to the everyday art needs of life. Such a course should be organized and become a required study during the first year of the high school. It might properly be called *the general art course*, for it would give practical information in regard to all the arts, and provide for the general application of art knowledge.

Functional information. Educational standards require that we emphasize throughout all the work of the school, the idea of equipping the pupil with a fund of functional information to aid him in the varied problems of life. The term *functional information* as used in this sense, refers to the type of knowledge imparted to the individual through all the activities of modern education that will really assist him in meeting present and future needs outside the school, that will really *function* in the practical affairs of a practical world.

Figures 16 and 17 illustrate exceptionally well one kind of application of art knowledge. These pages, taken from merchandising literature, show examples of choices requiring a knowledge of line, form, tone, color, texture, and arrangement or composition. The selection of furniture and home furnishings, and their arrangement constitute one of the first tests of the artistic ability of young people founding homes of their own. Each room offers a concrete problem in real art. There is usually a stipulated sum of money in the budget for securing the household furnishings and equipment, hence there is an economic, as well as an æsthetic value in right selection. Every object purchased must be in harmony with and contribute to the unity of the general plan, or its money value will in time be lost. An object in discord with the scheme is soon retired to the attic and a new expenditure is required to replace it. There is not only the financial loss to be considered, but the loss of visual comfort and general satisfaction that would have resulted from a happy choice in the first place.

Good taste and discriminating judgment are factors of functional information. They are essential considerations in respect to every object which an individual or group of individuals must select for use in numerous activities,

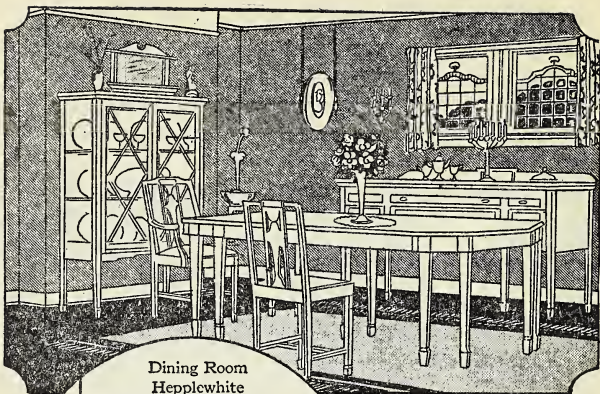


Courtesy of Marshall Field & Co.

FIG. 16. THE "CONSUMER" IS CALLED UPON TO MAKE CHOICES INVOLVING GOOD TASTE, DISCRIMINATING JUDGMENT AND INTELLIGENCE BASED UPON A KNOWLEDGE OF THE ELEMENTS AND PRINCIPLES OF ART.

whether in the home, the school, the shop, the office, the church, the municipality or elsewhere.

A course to be required of all pupils. The general-art type of course would continue the work of the elementary school, broadened and extended to meet the more advanced



Dining Room Hepplewhite

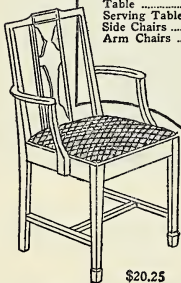
In old mahogany, antique finish. The workmanship is exceptionally fine. The table is of the new oblong shape, with double legs and cutoff corners. The chairs are upholstered in blue haircloth.

9 pieces—table (40 x 60) extension to 8 feet, 6 chairs (one arm chair), sideboard (72 inches), serving table, \$395.

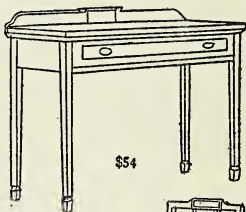
7 pieces—table and 6 chairs (one arm chair). \$217.75.

In separate pieces:

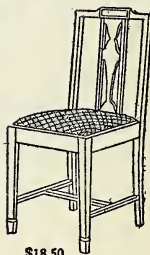
Sideboard	\$125.00
China Closet	92.00
Table	105.00
Serving Table	54.00
Side Chairs	18.50
Arm Chairs	20.25



\$20.25



\$54



\$18.50

Courtesy of John A. Colby and Sons.

FIG. 17. ART KNOWLEDGE IS NEEDED IN PURCHASING OBJECTS FOR EVERYDAY USE AS WELL AS IN PROPERLY ARRANGING OBJECTS IN THE HOME.

The above reproduction from a trade catalogue illustrates a practical art problem in home furnishing requiring a knowledge of the elements of line, form, tone, color, texture, and the principles of design or composition.

and mature status of the pupil. It should aim to equalize the training of pupils coming into the high school from various elementary schools where the art work may have been superficial in nature. In addition to its main purpose of equipping the pupil with a good, sound knowledge and understanding of art, this course should build up a foundation in the fundamentals that will enable pupils later to enter the specialized courses with approximately the same training and skill. In such a course, the art work should be taken by all pupils alike as part of the regular process of education. Since the work here is not elective as in the later courses of the high school, it must of necessity be such as to meet primarily the demands of the great majority of pupils and not the few of special talent.

It is evident that good taste and artistic appreciation are qualities needed alike by both artist and artisan, by both producers and consumers of art quality, by the industries making objects and material, and by the people who use and purchase such material. Hence, a type of art training which will develop this ability may justly become one objective of a general art course required of all pupils.

A limited appreciation of art and a limited art knowledge can be built up without training in technical proficiency and skill in artistic interpretation. However, appreciation and art knowledge can be developed more effectively and quickly, and they will have a more definite background, if developed through actual practice in producing art quality and by clear recognition of the relation between appreciation and actual production. For this reason, the general art course should include problems in drawing and painting, the elements of creative and constructive design, and the principles of design and color harmony as applied to arrangement of materials and objects to produce artistic effects in interior decoration, dress, house planning, community projects, etc. (See Outline I, Chapter IX, pp. 106-111.)

A pupil will obtain more understanding and appreciation from exercises by which he actually participates in creative effort in connection with the material of his surroundings than is possible for him to obtain from formal, abstract exercises with no practical result. In the former case, he will have entered into the experience with a tangible interest, while in the latter he must adjust himself to foreign material of a superficial environment.

The fundamental aim of a required course should be the development of practical appreciation and understanding of art, and its relation to life problems. It should aim to meet the *social*, *domestic*, and *civic* needs for art, and train pupils for better citizenship, more worthy home membership, and more profitable and enjoyable use of leisure time. The instruction of such a course should be motivated largely by *modern social interests*. The general art course for high schools is outlined and discussed more fully in Chapters XI and XII.

Summary. In order to care better for the great majority of pupils in the high school who need more art knowledge and understanding to fit them for life, but who do not expect to follow art work professionally, and in order to differentiate between such pupils and those pupils who desire to take up specialized training in art as a foundation for a profession, the art courses of the high school should be divided into three types of courses: (1) general art course (required); (2) various special art courses (elective); (3) course in the historical survey of art (elective).

The introduction of these three kinds of art courses in the modern school provides for the varying needs of pupils having different capacities and intentions in regard to art. Provision is also made in an adequate way to meet the art needs of the large majority of pupils no matter what field of activity they may enter upon leaving school.

CHAPTER XI

OBJECTIVES AND PLAN FOR COURSE OF STUDY IN ART FOR THE SECONDARY SCHOOL

Comparative plans of organization. In curriculum making it is necessary to classify students and their particular needs into two groups; namely, general and special, with specific aims for each group as outlined in Chapter X. Both elective and required courses are essential in meeting the needs of the student body. Figure 18 is designed to show several plans for organizing sequences with respect to required and elective art courses in the school. The art work from the kindergarten through the high school is represented. Divisions are made for the kindergarten, the elementary grades, the junior high school, and the senior high school. Plan 1 is for the ordinary 8-4 school organization, while Plans 2, 3, and 4 are based on the 6-3-3 organization now being used effectively in many cities. Plans 3 and 4 are especially recommended for the consideration of supervisors of art who wish to develop a logical sequence of art work throughout the school.

In Plan 1 the work of the elementary school is based on either the general art or the industrial art organization and extends throughout the first eight grades. The general art (appreciation) course is then offered as a required subject in the first year of the high school, and specialized elective art courses are offered during the last three years.¹

¹ The general art course for the high school will be outlined in detail in Chapter XII. For a complete outline of the industrial art plan for the elementary school, the following book is recommended: Leon Loyal Winslow, *Organization and Teaching of Art* (Baltimore, Warwick & York, 1925, revised and enlarged edition, 1928), ch. iv.

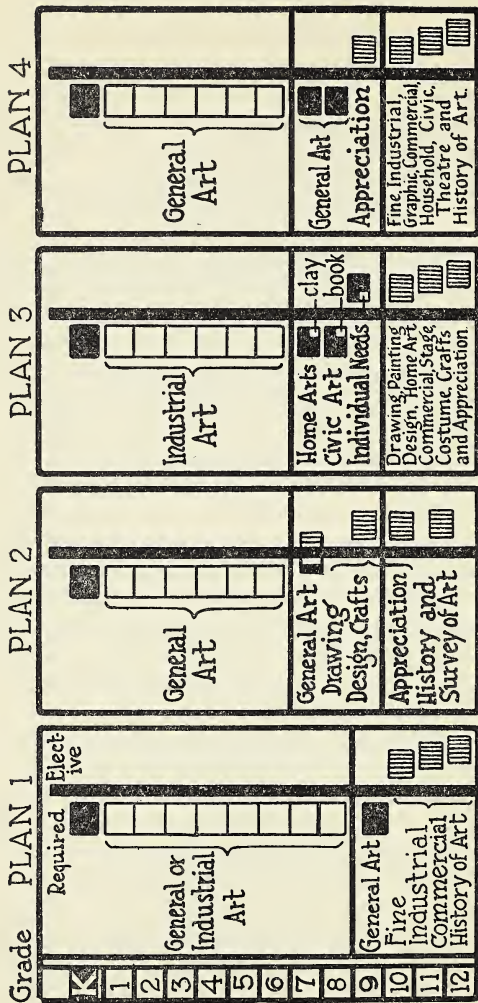


FIG. 18. COMPARATIVE PLANS SHOWING ORGANIZATION OF ART EDUCATION IN THE PUBLIC SCHOOL.

The work to be required of all students is placed on the left side of the heavy vertical line in each plan. This work is "general" in scope. The elective work is placed in each case on the right side of the vertical line and represents the specialized or semispecialized work in art education.

In Plan 2, a minimum amount of art work is shown. The work of the elementary school is based on the general art organization. The general art course is required in the first year of the junior high school for students majoring in art, but is elective for other students. All of the other art work of the high school is elective. A very broad course is offered in drawing and design. The work comprises, besides drawing and design, special problems in composition, color, modeling, several art-craft projects including applied design, and construction work developed in connection with various phases of art appreciation. A very comprehensive course is also offered in the history and survey of art. These courses may be elected by students in any of the last years of the high school. Considerable extracurricular work in art is required of students majoring in art under this plan. It is evident that such a scheme is restricted, but it offers possibilities if a highly-trained teacher of art is employed to give the work.

Plan 3 has been developed in Denver, Colorado. The work of the elementary school is based on an elementary study of the industries. In the junior high school art work is required in the seventh and eighth grades and is elective in the ninth grade. It is offered for two fifty-minute periods each week throughout the year for grades seven and eight. In grade nine, four courses are offered for three periods of fifty minutes each week for one semester only. The work of the seventh grade is based on the art needs of the home, with a six-weeks course in clay modeling and pottery. In the eighth grade, the work is based on the art needs of "The City," and the craft of bookbinding is studied for six weeks. In the ninth grade, the work is based more on the pupil's individual needs for art and includes a course in metal craft, in drawing and figure composition, in commercial art, and in art for school and community activities. The work of the senior high school is elective. It includes

courses in drawing and painting, pictorial composition and commercial design, art for the home and community, costume design and allied crafts, design and minor crafts, art for dramatics, and art appreciation including garden designing and civic art.

Plan 4 has a general art (appreciation) scheme as a basis for the work in the elementary school and the junior high school. In the junior high school the general art course is offered as a required subject for all students during the first two years. In the third year an advanced appreciation course is required of students planning to major in art or household arts. It is an advised elective for all other students. In the senior high school the art courses are organized as specialized elective subjects. They are planned for students who desire to specialize in the field of art and to devote a maximum of time to this subject. These courses, however, should be open to all students qualified to enter them. Many students elect advanced courses in art for the added interest and pleasure that they give to their school life. Such students should be encouraged to study art even though they may not wish to make art work a profession.

In the elementary school approximately one-tenth of the total school time is devoted to art work, including drawing, design, color, handwork of various kinds, and art appreciation—in other words, to the administration of an effective general art course. It is recommended that as much time as possible be devoted to the general art course in the first two years of the junior high school. The same type of course is also recommended, including the subjects mentioned above, but more advanced and possessing a broader and richer background, and generally on a higher level of educational experience than the work of the elementary school.

In the third year of the junior high school, it is recommended that the general art (appreciation) course be continued. This third-year course would have as its chief pur-

pose *vocational guidance*, in the sense that its aim is to give pupils an opportunity to experiment with the different phases and mediums of art, and to decide on the kind of art work they prefer or for which their talent best fits them. This type of course is often called an "exploratory or finding course." It should be rich in art experiences and provide instruction based upon the individual needs of the pupils. From this course, the student may pass into the specialized courses of the senior high school. Specialized courses of various kinds are to be offered during each year of the senior high school.

The special art courses would have as their objective the training of students in art appreciation, fine art (architecture, elementary sculpture, and painting), industrial art, graphic art, advertising art, domestic and household art, civic art, theater art and in the history and survey of art.² One of the important purposes of these specialized courses is the further development of experiences and appreciation in the broad field of art.

In large schools, like the Washington Irving High School of New York City, where there are many students desiring to specialize, there may be separate courses in these different kinds of art work in each of the last three years of the high school. In schools where the number of students desiring to specialize in art is relatively small, different types of art courses may be combined in one or more courses for each year with more individual attention given to special students and more directed outside work required of the student.

Broad scope of modern art courses. In planning art courses for the high school, it is necessary to keep in mind the fivefold educational contribution of the modern sequence of art work as outlined in Chapter VIII, pp. 97-98.

² Federated Council on Art Education, "Report of the Committee on Terminology," *op. cit.*, p. 8.

The well-rounded art program of to-day may be classified as follows with respect to the types of learning afforded the pupil:

1. Drawing, the graphic experience
2. Design, the ornamental experience
3. Color, the chromatic experience
4. Construction, the motor-constructive experience
5. Appreciation, the visual-mental, enjoymental experience

All of these activities are of value to the individual in our twentieth-century life and will be more and more valuable as the present school policy of the education of the masses in taste and artistic appreciation gains a real foothold. There are many hopeful signs which lead one to believe that the great American public of to-morrow will have much higher standards of taste and much higher regard for the factor of art in life than the present generation.

Conspectus of high-school course of study in art. We must have in mind all of these phases of art when building a course of study for both the elementary and secondary school, but we must realize that a radically different type of art work is needed to meet the objectives for the great mass of pupils who take art in a general way in the school, from that needed to train the relatively small percentage of pupils of special talent who elect the specialized art courses. We must not confuse the problem of training of specialists with the general problem of art education.

Both the general and special requirements of pupils have been kept in mind in developing the following synopsis material. This may be used in organizing the course of study in art in the high school so as to provide for the needs of the two distinct groups of pupils. Outline V is offered as an aid in planning the general-type course.

The syllabus material on line, form, tone, color, texture and composition given in Chapters VIII and IX should be

studied carefully in organizing the general art course. The elements of art structure and the principles of art are vital parts of the subject-matter content of all art courses.

Outlines VI and VII are offered as aids in planning the elective or specialized art courses of the high school. It should be noted that Outline VI has been organized as a basic syllabus for the various specialized courses which may be developed in the senior high school. The purpose of this syllabus is to provide for a good practical art foundation with emphasis directed towards either the fine arts, industrial, commercial, domestic, or other special forms of art as occasion may demand. The body of instruction summarized in Outline VI may be given in one course or it may be broken up into several more highly specialized courses. The kinds of specialization determined as appropriate content for the courses of any high school will depend upon the size of the school and its particular requirements. Some of the types of specialization may be determined from the results of surveys of local or community needs, from the general aims of the school, from the kind of pupils attending the school, and from an analysis of the probable social and vocational requirements of the pupils.

Outline VII (Historical Survey of Art), presents in condensed form a course intended to acquaint pupils with the art heritage of the past and to meet the cultural objectives of the school.

OUTLINE V

PLAN FOR COURSE OF STUDY (GENERAL ART COURSE—REQUIRED) JUNIOR HIGH SCHOOL

General Aim. To help the child to enjoy more completely the world of which he is a part and to use art intelligently in his surroundings.

Purpose of Course	Classroom Activities and Experiences	Mediums and Materials	Desired "Outcomes" of Instruction
Introduce the child to the organized activities of the adult world	Introduction to the study of art on the secondary school level	Materials for experience with the fine arts (pencil, crayon, brush, color, etc.)	A. <i>Fruitful knowledge</i> "Functional information" in relation to the individual, society, and industry
Develop knowledge of the practical relation of art to life in general (individual, home, town or city, state, nation)	Evolution. The story of art and its progress through the ages Influence of art of the past upon present civilization	Materials for construction and projection work of various kinds in industrial art, commercial art, interior decoration, costume design, landscape design, stagecraft, etc.	Knowledge of the development of art and its importance in the life of the present
Acquaint pupils with their heritage of art	Study of line, form, tone, color, texture, and composition in the art products of one's environment	Illustrated talks by the teacher	Knowledge of the art of other countries
Lay a foundation for later art work	<i>Study of Public Buildings</i> (Kinds of architecture, purpose, design and art quality) Civic and general architecture, monuments, parks, fountains, bridges, etc.	Notebooks or albums for clippings and illustrations	Understanding of the elements and principles of art and their adaptation to everyday use
Teach the elements and principles of art			Knowledge of construction and industrial processes involving art training

<p>Endow pupils with a love for and understanding of beauty in nature and in works of man</p> <p>Develop intelligent consumers of art</p> <p>Provide experience with the creative and productive mediums of art</p> <p>Prepare pupils for higher standards of citizenship</p> <p>To develop ability to read the language of beauty and the ability to use this language in creative expression</p>	<p>Contribution of art to city or town</p> <p>State buildings, national capitol</p> <p>Foreign buildings</p> <p>School building and surroundings</p> <p><i>Study of Sculpture</i> (Kinds of sculpture, purpose, composition, and art quality)</p> <p><i>Study of Domestic Buildings</i> (Different kinds of houses, special features, and art quality)</p> <p>Study of walls, roofs, chimneys, doors, windows, floors, etc.</p> <p>Exterior decoration</p> <p><i>Art for the Home</i> (home furnishing)</p> <p>Study of the fine and industrial arts in relation to the home (furniture, rugs, pictures, utensils, etc.)</p> <p><i>Special Study of Pictures and Industrial Art</i></p>	<p>Stereopticon lecture</p> <p>Bulletin boards</p> <p>Maps</p> <p>Illustrative material</p> <p>Fine objects, excellent pictures and prints, casts, photographs, etc., for stimuli and studying</p> <p>Exhibitions of art work</p>	<p>Knowledge for prospective home builders, purchasers of homes, home furnishing</p> <p>Intelligent consumers</p> <p>Vocational guidance (vocational possibilities of art)</p> <p>B. <i>Attitudes, interests and appreciations</i></p> <p>Domestic and civic consciousness and pride</p> <p>Better citizenship</p> <p>Feeling of responsibility</p> <p>Interest in public buildings, sculpture, domestic buildings, and home furnishings</p> <p>Interest in current events</p> <p>Appreciation and understanding of beauty in modern products of all kinds</p> <p>Interest in museums, travel, and picture study</p>
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OUTLINE V — (Continued)

Purpose of Course	Classroom Activities and Experiences	Mediums and Materials	Desired "Outcomes" of Instruction
To develop ability to appreciate beauty in painting, sculpture, architecture, industrial, and all related arts	<p><i>Study of Printing and Advertising</i> Art in relation to books, newspapers, magazines, illustrating, designing, posters, etc. Graphic and commercial art</p>		<p>Love and respect for work of the artist and craftsman</p>
Contribute to the worthy use of leisure time	<p><i>Study of Personal Apparel</i> <i>Nature Study</i> (Correlation of art and nature study) <i>Supplementary Problems</i> Decorations for special occasions Theater art Vehicles, transportation, industry (occupations), etc. Trips to art museum, stores, factories, artists' studios and</p>		<p>C. <i>Mental techniques</i> (Good taste, discriminating judgment, ability to select and choose wisely)</p> <p>Ability to analyze works of art and to understand the factor of beauty of objects of one's surroundings</p> <p>Originality, initiative, imagination, keener observation</p> <p>Enjoyment of art</p>

	<p>shops, homes, and general beauty spots</p> <p>Collateral reading and study in connection with all topics of the course</p> <p>Problems and projects for creative experience in connection with all topics of the course involving drawing, painting, design, lettering, posters, color, modeling, construction, crafts, and industrial art work of various kinds</p>	<p><i>D. Right habits and skills</i></p> <p>Constructive thinking and planning</p> <p>Systematic organization</p> <p>Order, neatness</p> <p>Self-activity</p> <p>Group activity</p> <p>Profitable and enjoyable use of leisure time</p>
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OUTLINE VI

PLAN FOR COURSE OF STUDY (SPECIAL ART COURSES—ELECTIVE) SENIOR HIGH SCHOOL

General Aim. To provide courses of an advanced nature to meet the needs of pupils desiring to major in art. To develop a practical understanding and appreciation of art in its direct relation to immediate and ultimate needs of special students.

Purpose of Course	Classification of Subject Matter	Mediums and Materials	Desired "Outcomes" of Instruction
To build a good practical art foundation with emphasis directed towards either the fine arts, industrial, commercial, domestic, or other special forms of art	Introduction to the various manipulative and productive processes of art <i>Designation of units of instruction</i> ¹ 1. Art Appreciation. A comprehensive course based on part or all of the following designated courses The major objective of such a course is understanding and enjoyment rather than practice	All mediums and materials of art depending upon the nature of the course Illustrative material of all kinds Collections of fine objects for study either in the school or by close cooperation with art museum or wherever possible	A. <i>Fruitful knowledge</i> Knowledge of the relationship of art to modern society Understanding of art structure and its application to production Knowledge of constructive and industrial processes involving art training Knowledge of mediums, tools, and materials of art
To provide for 1. Ability to understand and appreciate art quality			

¹ Federated Council on Art Education, "Report of the Committee on Terminology," 1929, p. 8.

To see and know fine things in nature and excellent works of man	2. Architecture. Temples, cathedrals, civic buildings, theaters, commercial and domestic buildings	Exhibitions	Vocational guidance, knowledge of the broad field of art and its opportunities and possibilities
Increased satisfaction, contentment, and true enjoyment resulting from a familiarity with and knowledge of <i>beauty</i>	3. Sculpture. Architectural enrichment, statues, monuments, garden pieces	General method	
	4. Painting. Murals, easel pictures, decorative painting	Educational method (not "studio method") of teaching based upon the following general plan	B. <i>Attitudes, interests, and appreciations</i>
	5. Industrial Art. Art in relation to industry (manufacture including the handicrafts)	<i>Preparation, thought material</i>	Interest in various forms of art expression (past and present)
2. Ability to produce art quality in various forms	6. Graphic Art. Printing and bookmaking (illustration, engraving, etching, block printing, etc.)	1. Understanding of needs of mankind	Love and respect for the work of artists and craftsmen
3. Training of pupils who may become leaders in the movement to raise the æsthetic standards, styles, and taste of the American public	7. Advertising Art. Art in relation to merchandising and display	2. Acquaintance with material and processes	Appreciation and understanding of modern art
	Commercial art (posters, cartoons, advertising, etc.)	3. Analysis, study, and comparison of art quality	Interest in current events
		4. Principles of art	Interest in museums, travel, and further study
			Interest in reading and lectures pertaining to art
			Enjoyment of art

OUTLINE VI—(Continued)

Purpose of Course	Classification of Subject Matter	Mediums and Materials	Desired "Outcomes" of Instruction
4. Interesting, encouraging, and preparing talented pupils to enter the profession of art teaching	8. Domestic or Household Art. Art for the home (garden and grounds, exterior and interior decoration, costume design, etc.)	<i>Experimentation</i> 5. <i>S u p p l e m e n t a r y</i> practice and exercises to develop distinctive original types	C. <i>Mental techniques</i> Refined taste Appropriateness Originality Initiative Imagination Keener observation Ability to analyze works of art and to understand factors of beauty in production
5. Better citizenship, a richer, broader, more cultivated life, and the influence for good that results from appreciation of beauty in life	9. Civic Art. Art in relation to the community 10. Theater Art. Art for the stage, pageantry 11. History of Art. Historical survey of the art of the past	6. Criticism (comparison, generalization) 7. Perfection of the sketch or design 8. Working plan or draft (working drawing)	D. <i>Right habits and skills</i> Good technique Artistic interpretation Adaptability Constructive thinking and planning Systematic organization Successful attainment
6. To discover, guide, and develop special art talent and so to direct it that it will be of value to society	<i>Manipulative processes and activities</i> Drawing, painting, designing, modeling, coloring, decorating, drafting, weaving, woodworking, carving, dyeing, printing, lettering, craft work of all kinds, building, forming, making, arranging, judging, etc.	<i>Execution</i> (application) 9. Completion of object (drawing, painting, modeling, design, or construction)	

<p>7. To provide a laboratory of exploration and experimentation in the various fields of art</p>		<p><i>Generalization</i> "Functional information" and practical application</p>	
<p>8. Emphasis on the fact that education is an essential quality for the progressive, successful artist</p>		<p>Close coopération with shop work and construction</p>	

OUTLINE VII

PLAN FOR COURSE OF STUDY (HISTORICAL SURVEY OF ART—ELECTIVE) HIGH SCHOOL

General Aim. To acquaint pupils with the art heritage of the past

Purpose of Course	Method	Mediums and Materials	Desired "Outcomes" of Instruction
Familiarity with important characteristics of chief historic styles of art and architecture	Lectures Exhibitions	Notebook for keeping records, outlines, and illustrations	Appreciation of art quality in masterpieces: Painting, Sculpture. Architecture, and allied arts
Evolution and development of art in the different nations of the earth—its influence upon modern art	Illustration by lantern slides, photographs, reproductions, casts, and other objective material for analysis and study	Photographs Prints Sketches Clippings, etc. Post cards	Broad æsthetic considerations between distinguished works of art and commonplace productions
Knowledge of the times, conditions, environment, spirit, and purpose that created the art	Trips to museums, libraries, and art galleries	Illustrative material of all kinds Stereopticon or opaque projector	Knowledge of art lessons taught by the art of the past.

Information concerning the life, personality, and characteristics of great artists	Good books and reference material	Bulletin boards	To provide for more enlightened and profitable use of art museums, libraries, historical documents, and records
Development of an historical background for all art studies	Collecting data, sketching, tracing, and copying from good examples		Interest in travel and future study
Cultural and educational values	Preparing outlines		Worthy use of leisure time
	Proper adaptation of knowledge obtained to modern problems		

TABLE X
EXAMPLES OF TYPES OF DATA TO BE OBTAINED FROM LOCAL INDUSTRIES INVOLVING ART AND DESIGN

Shops	Workers	Value of Product	Type of Industries and Activities	Economic Classification	Processes Involved
50.....	7,500	\$1,500,000	Furniture workers	Producers— Factories	1. Interpretation and understanding of human needs 2. Studying best examples 3. Making original variation 4. Making finished design 5. Making working drawings—models 6. Manufactured product and method of applying design
60.....	1,000	2,000,000	Printers		
45.....	1,500	3,000,000	Iron workers		
20.....	700	1,500,000	Architects		
5.....	400	700,000	Builders		
11.....	130	250,000	Carpenters		
5.....	65	250,000	Painters, decorators		
<i>Other Data</i> ¹			Brass workers		
Population of city.....150,000			Tinsmiths		
Factories			Stone workers		
Workers			Toy makers		
Dwellings			Makers of hats		
Families			Jewelers		
Productive value...\$100,000,000			Window decorators		
			Sign writers	Distributors—Stores Consumers—Homes	7. Selling the product 8. Using it
			Landscape architects		
			Pottery, clayworkers		
			Glass makers		
			Salespeople		
			Householders		
			Association of Commerce		
			Trades societies		
			Women's clubs		
			Professional groups		
			Citizens		

¹ These are merely suggestive figures.

TABLE X—(Continued)

Training Needed for	Education Necessary	Types of Courses to Meet Demand	Results Desired
Investors in art products Manufacturers Designers Architects Artists Draftsmen	Elementary school ² Adaptability Imagination Constructive thought Originality Use of the museum and library	Furniture design Cabinet-making Home decoration Carving, modeling Illustration Commercial Design Topography Mechanical drafting Window display Lettering Costume design Stage setting Decorative painting Pottery, clayworking Metal working Jewelry Leather All arts and crafts	Intelligent consumer Alert salespeople More skilled workmen Better products Finer designs Finer homes Improved cities Better citizens More culture
Artisans Workmen Foremen Merchants Salespeople Citizens Householders	Drawing, painting Designing Modeling Color Technique History Orthographics Mathematics material Design, manufacture Skill Efficiency Philosophy and Psychology Good taste Appropriateness Appreciation Understanding Enjoyment	More opportunities to realize and enjoy all the possibilities of American life General Objectives 1. To promote means of furthering public taste, appreciation, and art judgment 2. To help special individuals use their precious talents 3. To maintain a laboratory of experiment along the line of new design and provide for a full use of the raw products of the vicinity	

² The pupil for the sake of proficiency should continue his general education through high school and preferably through college.

Art training for industrial needs. In large manufacturing centers, where many different types of industries are in existence, it is necessary, first, to make a careful survey of the industrial activities involving art or requiring special art training, and then to provide suitable courses in the curriculum for pupils desiring them. The type of data tabulated in Table X, which may be compiled in any particular locality from a survey of industrial conditions, will aid greatly in determining proper content for courses of study in art to meet the particular industrial needs of the community.

These data ³ illustrate the method of planning a survey of industrial activities for a certain region to determine the local community needs of art. Such a survey aids greatly in planning elective or specialized high-school art courses to meet these objectives.

It is evident that specialized training of this nature cannot be undertaken extensively below the high school, and that the complete fulfillment of the objectives set up by such a survey is beyond the scope of the average secondary school. In order to carry out such a comprehensive program a different type of school from the ordinary high school is necessary. This work is being done in a few parts of the country by industrial art schools. Such schools are in existence at Philadelphia, Providence, Grand Rapids, Newark, Trenton and Chicago, with a few schools for special industries and several schools offering courses in industrial art in other parts of the country, especially in the east. Many more industrial art schools are needed to meet the demands of this country.⁴ In preparing the way for this

³ Data adapted from a survey by H. M. Kurtzworth for a School of Art and Industry, Grand Rapids, Michigan.

⁴ In this connection, read H. M. Kurtzworth, "Industrial Art a National Asset," Industrial Education Circular No. 3, May, 1919, Bureau of Education, Washington, D. C.

type of school, the public school can accomplish a valuable service by providing art instruction of a fundamental nature for pupils desiring to enter upon special training.⁵

Combining instruction in all the fine arts. Experiments are being conducted in various sections of the country with a new type of art course which is bound to be reflected in the future organization of the high-school curriculum.

For lack of a better name, the course may be termed a "functional or cross-section course" which aims to present interpretation, understanding, and enjoyment of the great world masterpieces in all of the fine arts. It provides for a brief, but comprehensive, view of the basic concepts and common factors of literature, music, drama, the dance, painting, sculpture, and architecture.

Work of this kind relates directly to the pupil's life and the world he sees, reads about, and enjoys as fine music, literary productions, exhibitions of painting and sculpture, the architecture he observes in his city or during his travels, and the art of the theatre.

Such a program differs from the traditional course in art appreciation in that it presents the various fine arts from the standpoint of their analogy of form and the elements of significant expression common to all.

Progress in art education, as in all other subjects, requires new procedures and practices in the handling of curriculum material to meet new conditions and needs. Only by keeping in touch with experimental education is it possible to keep abreast of the changing demands of the school.

⁵ For further study of the high-school curriculum in art the following references are recommended:

Leon L. Winslow, *The Organization and Teaching of Art* (Baltimore, Warwick and York, 1928), pp. 79-142, 181-228.

Walter H. Klar, Chairman, *Art Education in High Schools*, Report of the Committee on High Schools in the U.S.A., Parts I and II (333 E. 43rd Street, New York, Federated Council on Art Education, 1935-1936).

CHAPTER XII

THE GENERAL ART (APPRECIATION) COURSE FOR HIGH SCHOOLS

Twofold purpose of the general art course. The subject matter of all courses in art must be organized and developed in such a way that the student will be made conscious of the practical relation of art to life, and will have a sound and usable foundation for later work if he decides to specialize in art. To attain this end most effectively, the art work of the high school should begin with the general art course and be built around it. A plan for developing the general art course as the center of the art program is shown in Figure 19. From this course the pupils may go into some or all of the special courses in art. They may elect to specialize in the industrial arts on the one hand or in the fine arts on the other. If there are possibilities of extension work and of coöperation with technical or art schools, the pupils may be encouraged to pursue their specialization beyond the work offered by the high school. In cities where coöperation of this character is possible, much of the load of art instruction of a specialized nature may be transferred from the public school to the art school or the museum school. Such a possibility is indicated in Figure 19.

As the general art course is to be the center of the art activities of the school and the basis of the other art courses, it should be planned with the greatest care. It should be taught by a teacher specially trained to offer such a course and should be educational in the true sense of the word. It should be informational and appreciational in the highest degree. It should interest the pupils in their heritage of art

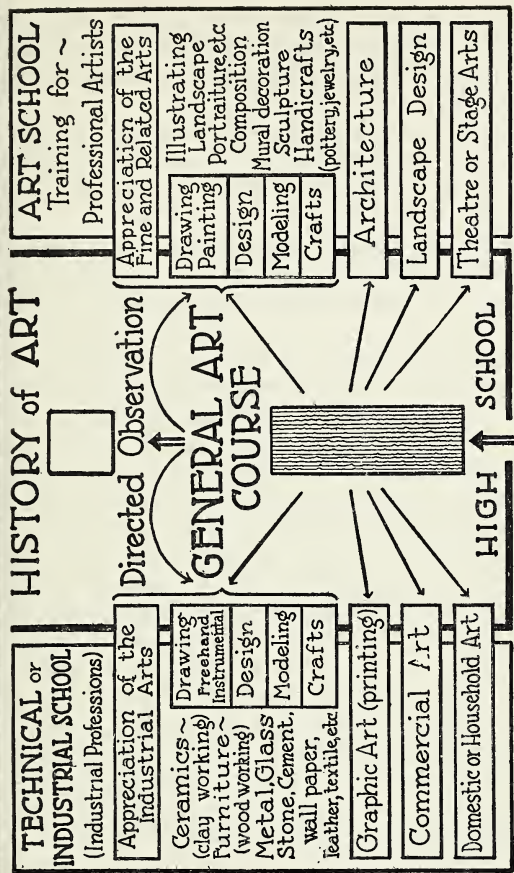


FIG. 19. PLAN FOR DEVELOPING THE GENERAL ART COURSE AS THE CENTER OF THE ART PROGRAM.

and acquaint them with historical backgrounds. It should equip them to develop and become part of an American civilization rapidly acquiring a high sense of æsthetic taste and appreciation.

The purpose of the general art course is twofold. It deals, first, with the development of appreciation and second, with the development of technique. The aims may be stated as follows:

1. *Appreciation (visual, mental, enjoymental)*. To develop knowledge and understanding of art quality so that the pupils may be able to judge it with authority, whether in the fine arts or in the industrial or commercial arts, and to endow the pupils with a love for, and an understanding of, beauty in nature and in worthy works of man. The teaching of art appreciation has been quite generally advocated for the following reasons: (a) that the pupils may more completely enjoy life and react to the beauties therein through ability to see and appreciate the beautiful in the works of nature and of man; (b) that the pupils may become intelligent consumers, demanding that the things they buy measure up to standards of art; (c) that the artistic standards of American manufactured products may be raised to meet the demands of better trained consumers; (d) that, through a knowledge of art principles and a desire for, and an appreciation of, beauty, "these pupils may as the men and women of to-morrow" belong to the class of citizens who build more beautiful homes, furnish them artistically, and demand beauty in public buildings, bridges, parks, water fronts, fountains, monuments, and the many things which contribute to domestic, civic, and national life. The aim of such teaching is to make better and happier citizens.

2. *Exercise in creating beauty (technique, motor)*. To develop ability to choose and arrange fine objects for specific uses with respect to a standard of excellence, and also to

originate, design, and produce fine objects with respect to a standard of excellence; to increase the visual experience; to develop powers of invention, initiative, imagination, and observation. The motive for instruction in this part of the course is to enrich appreciation, to give practical value to the work and a real interest to the pupil, to stimulate love and respect for the work of the artist and skilled artisan by actual creative endeavor on the part of all pupils.

Method of conducting the general art course. The methods suggested for the teaching of art appreciation and for the conduct of the work of the general art course may be summarized as follows:

1. Illustrated talks by the teacher on the fundamental considerations of art: line, form, tone, color, texture, and composition, including the principles of art.

2. Notebooks or albums in which the pupils will paste examples from the fine arts, from the industrial arts, and from historical material to illustrate these art considerations in things of everyday use. Such examples may be secured from newspapers and magazines, from advertising material sent out by various firms, and from prints and photographs now easily obtained in quantities from supply houses, art schools, museums, state universities, and other sources. (See Appendix, pp. 335-338.)

3. Lectures illustrated by stereopticon or opaque projector. Slides and illustrative material may be obtained from state universities, art museums, and supply houses, books, magazines, newspapers, and a wide variety of sources. (See Appendix, pp. 335-338.)

4. Organized trips to art museums, stores, civic buildings, and other points of local interest, to view objects of great beauty.

5. Exercises in technique, experience with the various mediums of artistic expression, original creative work, and training in the use of art principles.

6. Bulletin board to display examples of beauty collected by both teacher and pupils.

7. Map for marking points of art interest in the community (use colored-headed pins for different kinds of art).

8. Lectures and exhibits by representatives of stores and factories.

9. Lectures by painters, sculptors, architects, commercial designers, art educators, and professional workers in the field of the industrial arts.

Pupils in the general art course should be sent from time to time into the various specialized art courses for directed observation. This will enable pupils with little art experience to come into personal contact with art activities of an advanced nature, and may be a means of arousing their interest and stimulating their imagination with respect to specific problems in drawing, painting, design, lettering, poster work, modeling, the various crafts, project work, and other forms. Such supervised observation will acquaint them with many practical problems of art which otherwise might be overlooked. It will add a broader scope and meaning to the general work. In many places such a scheme may be extended to include the observation of actual art production in shops and factories.

In a large city most of the means mentioned for carrying on the work of art education are available. There is a great need at the present time, however, for traveling exhibits and collections of good art material for use in the small schools throughout the country. A traveling library, consisting of a small collection of the best books on art subjects, is another need of the small school in art education.

Objective material. For the purpose of comparative study, an indispensable factor in such a course, it is necessary to have a quantity of direct and objective material. Actual choice may thus be made, and taste acquired, by practical participation in discriminating selection between

superior and inferior art products. By a comparative study of examples, and by directed observation and reflection with respect to examples, the faculty of sensing relative excellence may be made to result in the increased sensitiveness and appreciation desired.

Materials may be accumulated and classified for this purpose according to the types of objects among which people, in both their individual and their composite capacities, must choose. Use may be made of objects and articles in stores, factories, homes, and museums, when possible, but school collections should be accumulated, especially for the general art work, so that the course will not be dependent altogether on outside material. Collections of pictures, rugs, furniture, pottery, clocks, lamps, jewelry, textiles, posters, and similar objects may be secured in photographic form or in the form of prints or slides, if it is impossible to obtain originals to any great extent. In Chapter XIX reference is made to the valuable service which could be rendered in this connection through the agencies of state departments of art education under the direction of state supervisors of art.

A quite extensive list of the sources of art supplies and illustrative material has been compiled and is included in the Appendix, pp. 335-338. This list will prove very valuable to teachers and supervisors of art who wish to build up a collection of objective material for use in art courses.

Organization of the course. The organization of the general art work may proceed along several different lines. It may be included with the "industrial arts" scheme, which has its origin in the manual-training or vocational-education movement; or it may be organized with the home-furnishing and personal-apparel problems, which are associated with household-art work; or it may be organized from the standpoint of the study, analysis, and understanding of the fundamental elements of art structure and principles as they

are applied to life from its narrowest to its broadest conceptions. (See Chapters VIII, IX, and XI.)

If real art knowledge is to be the aim, it would seem that the last plan is the most logical, and the one likely to produce the best results from the viewpoint of time spent. Such a plan would be based on the hypothesis that all art consists of various arrangements and treatments, or compositions, of the elements of line, form, tone, color, and texture. Hence the objective of the general art course, organized on this plan, would be to give the pupils a practical knowledge of the use of the elements and principles necessary in appreciating or producing art.

This form of study may most effectively be undertaken by teaching art analytically and synthetically. This involves, first, pointing out, searching for, and systematically, comparatively, and objectively studying the elements and principles of beauty, and second, carrying out carefully planned exercises pertaining to the elements and principles of art, with emphasis on creative work.

It is desirable to analyze art quality in every available form, from an alarm clock to a skyscraper, in both ancient art and modern art, and in different degrees of simplicity and complexity, and by methods and classification of subject matter suited to each grade and age of pupil from the kindergarten through the college or university.

A tentative and general classification of subject matter for analysis in such a course follows. It should be noted that considerable opportunity is offered for the introduction of practical exercises and participation in the production of art quality. These practical problems should be developed and introduced in order that the pupil may have the educational experience of actually creating, even though in a small way, some of the things studied, and in order that he may more fully understand the processes and art principles involved. Actual production assists greatly in teaching appre-

ciation and the true worth of the objects studied.¹ Exercises may be undertaken in this connection in drawing and design, pottery and tile work, bookmaking, woodwork, leather, metal, cement, or in any of the crafts or industrial arts. Carefully selected historical material should also be studied wherever possible for comparison, enlightenment, and a knowledge of the evolution of art objects and processes, and the effect which these have had on modern products. Assigned reading and study should be carefully planned to open up an industrial, historical, and social outlook with regard to art, and to present important, selected facts to the pupil in an easily assimilated form.

Supervisors and teachers of art may find that other divisions and classifications of materials for such a course may more specifically meet their needs. The important thing is to have some logical and systematic method of grouping subject matter.

In general, outlines for the development of courses should be considered as suggestions rather than as absolute requirements. Teachers should be given freedom to modify the exercises in accordance with varying conditions, provided they follow the general type of work indicated and attain the objectives set up for the course. Mr. Roscoe, an English educator, has made the following valuable suggestion in this respect:

The greatest need in education is a body of teachers who deserve freedom, their desert arising from their knowledge of the subject which they teach, from their enthusiasm in teaching it, and from their unassailable skill in presenting the subject in such a manner as will evoke the hearty coöperation of pupils. That teacher deserves freedom—and will assuredly win it—who can

¹ A most valuable discussion of the values of creative experience in developing art appreciation will be found in the following booklet: Charles A. Bennett, *Art Training for Life and for Industry* (Manual Arts Press, 1923).

claim to know what he is teaching and why he is teaching it in a particular way.

Very close coördination should be developed between the general art course and the departments of home economics and household art, shop work, and all art courses, as well as the courses in civics, history, the natural sciences, mathematics, literature, physics, chemistry, and the general work of the school.

OUTLINE VIII

SUGGESTED OUTLINE FOR GENERAL ART COURSE

Introduction—Topic: Evolution. Discuss the life and customs of the original Americans (native Indians) and compare these with the life and customs of modern Americans. Contrast the primitive mode of living with our modern conveniences and possibilities for beauty in surroundings. Make the pupils appreciative of the wonders of present civilization and the future possibilities. Point out the fact that this advance in civilization is, in large part, the result of the development of practical science and art. Similarly, trace the evolution of art in various countries whenever opportunity presents itself for such a comparison.

In this course it is important to bring the pupils to a realization of the fact that art quality is a significant factor in the final satisfaction to be derived from the products of a scientific generation.

"In a study of modern life we see that the growth of art and culture is dependent on our complete mastery of new and novel conditions resulting from the innumerable mechanical inventions that have marked our epoch. Indeed, it is no exaggeration to say that the final triumph of democracy over adverse forces seems dependent on our success in the mastery of machinery as applied to modern home-making."²

The special study of architecture and sculpture is included under Topic 1, *buildings*; domestic architecture, under Topic 2, *permanent equipment*; painting (picture study) and industrial

² William Laurel Harris, in review of book, *Art in Industry*, by Charles R. Richards, *Bulletin of the Art Center*, Vol. 1, May, 1923, p. 201.

arts, under Topic 3, *home furnishings*; commercial art, under Topic 4, *printing and advertising*; and minor arts, under Topics 5, 6, and 7. Other divisions may be added.

1. **Study of Buildings (Civic and General Architecture, Sculpture).** Evolution: cave, tent, igloo, log cabin, bungalow, palace.

Architecture: distinctive features of Egyptian, Assyrian, Greek, Roman, European, Mohammedan, Oriental, and American (all countries if time will permit).

Characteristic features of modern buildings: school, church, theater, store, bank, depot, art gallery, museum, and other public structures. Statues, fountains, monuments, parks, playgrounds, beaches, boulevards, drives, bridges, roads and streets, fine scenery and landscapes, landscape gardening. Study of various building materials and different kinds of construction: wood, stone, metal, brick and clay products, cement, stucco, etc.

Use of decorative tile in public buildings, mural decorations, sculptural ornament, decorative treatment of floors, walls, ceilings, and general art applications wherever possible.

Collateral Reading and Study. History and evolution of art and architecture. Story of building materials and processes of construction. Study of city planning, principles of design and arrangement in parks, waterfronts, boulevards, and environs. Discuss European cities noted for their beauty, and show how some American cities have taken advantage of natural resources of beauty in their development.

Make a study of mural decorations, fresco paintings, mosaics, tiles, and other decorative arts.

Make a study of sculpture (clay, stone, bronze, plaster, wax) in the flat, in the round, monumental, architectural, and industrial.

Discuss the responsibility of future citizens with respect to civic art.

Exercises. Make designs for city projects and improvements, designs involving landscape gardening, and designs for bridges and viaducts.

Use school, college, or other prominent buildings in posters and decorative composition.

Locate on large city or community map hung in schoolroom various places of art interest. Use different colored pins, such as red for paintings, white for statues, blue for architecture, green for outdoor beauty spots, etc.

Landscape painting and sketching.

Make charts showing elements of art structure from historical material and from modern sources.

Write a theme on sculpture or architecture and illustrate by snapshots made by students of fine monuments in the city. Draw map and locate.

2. **Study of Permanent Equipment (Real Estate).** This study should be undertaken from the art standpoint but made to coördinate with or include technical study of equipment whenever possible. It should aim to supply art knowledge which will be of value to prospective home-builders or purchasers of homes.

Characteristic walls and foundations (brick, stone, wood, and stucco and the decorative possibilities of each), walks, drives, and elementary landscape gardening. Garden furniture and statuary.

Decorative roofs (shingle, "color-blend," slate, "Spanish" tile, thatched versus tin, felt, and tar paper) and artistic chimneys. Room plans (arrangement, light, comfort).

Interior walls and treatment. Built-in closets and conveniences. Fireplaces (brick, tile, cement). Doors (texture, grain, color, spacing of panels, etc.). Windows. Lighting.

Floors (wood—hard and soft—tile, cement, linoleum, and composition).

Use of tile in the home (kitchen, bathroom, fireplace, porch, walk, etc.).

Painting of the house (exterior and interior), color schemes, paints, stains, enamels, varnishes, wax, etc.

Collateral Reading and Study. History and evolution continued.

Story of building materials and processes of construction (manufacture of tile and all clay products, lumbering and the wood-working industry, mining, and metal-working, or any industry having interest in connection with the various topics of this outline).

Study of paints, varnishes, enamels, etc.; composition roofing; carpentry, masonry, and other trades.

Exercises. Make house and room plans and plans for gardens and yards. Make drawings of details of houses, showing artistic features, such as entrances, doors, windows, gates, wall details, etc.

Architectural and mechanical drawing.

Design chimneys, fireplaces, doors, gates, etc.

Make in clay and cement, floor and fireplace tile, garden furniture, and statuary.

Color harmony for house-painting projects.

Make charts showing elements of art structure in objects studied.

Write a theme on some industrial art, and illustrate it with clippings from magazines or other sources.

3. **Study of Home Furnishings (Personal Property).** This study may include both the fine and the industrial arts and all movable or individual objects and belongings with regard to which art knowledge will assist in effectively and artistically equipping the home.

Wall paper and wall coverings (calimine, burlap, tapestry).

Rugs and floor treatment.

Furniture and arrangement.

Draperies, window shades, curtains, and upholstery material.

Pictures and wall ornaments (paintings, plaques, mirrors).

Clocks, art pottery, bronzes, book-racks, desk sets, and household ornaments in general.

Lamps and lighting.

Statues and modeled ornaments.

Sofa and chair cushions.

Flowers and their arrangement.

Books and bookcases.

Table linen and other table covers.

China and silver.

Utensils of all kinds.

Collateral Reading and Study. History and evolution continued.

Story of mediæval craftsmen; modern manufacturing practices, tools, processes, raw materials; transformation of materials into products to meet human needs. Literature pertaining to the production of pottery, furniture, metal-work, rugs and textiles, books, lamps, etc. Study of architecture, painting, and sculpture. How to entertain your guests; conduct in the home.

Picture study is a broad subject. A general course may include topics similar to the following: the artist and his work, materials, methods and style, pigments, favorite subjects; discussion of appropriate pictures for the home, and framing and hanging; analysis of pictures from the standpoint of line, form, tone, color, texture and composition; special subjects—landscapes (land, water, sky), spring, summer, autumn, winter, plains, mountains, deserts, trees, foliage, flowers, plants; daylight and dark (morning, noon, night, sunset, afterglow, moonlight); moods of nature (calm, storm, fog, rain, sunlight, shadow); human beings (portraits, children, adults); animals and birds; marine pictures; activities (sports), industries, calamities (war, fire, flood, etc.); emotions (love, hate, anger, fear); history, drama, poetry, etc.

Exercises. Problems and exercises may be developed in coördination with this division of the course from practically any of the fine and industrial arts, including drawing and painting, illustrating, constructive and decorative design, modeling, wood-working, pottery and tile work, weaving and basketry, book-making, dyeing, stenciling and batik, cement work, interior decoration, drafting and instrumental drawing, and other arts and crafts if time permits or demand arises.

Make charts to illustrate elements of art structure with regard to objects studied and charts from historical material used in connection with course. Write a theme on interior decoration or one of the crafts studied and illustrate it with clippings from magazines or other sources.

4. **Study of Printing and Advertising (Commercial Art).** This study aims to give information relative to newspapers, books, magazines, illustrating and designing, commercial advertising, posters, billboards, cartooning, lettering, printing, composing, typesetting, stationery, letterheads, circulars, and historical material. It should include an appropriate theme pertaining to some feature of importance. Photography; commercial reproduction; the making of zinc etchings, half-tones, and color plates; and the artistic quality of illustrations and reproductions, are topics suggested for themes.
5. **Study of Personal Apparel.** While this division coördinates with the art department, it can be more effectively administered under the department of household arts. It comprises a study of fashions, fabrics, clothing (men's, women's, and children's—summer and winter), personal decoration and ornamentation (costume design and millinery), historic costumes, jewelry, leather work, etc. Study of weaving, dyeing, shrinking, color harmony, general art principles, and historical material is included in the course.
6. **Study of Decorations for Special Occasions (Art for Drama).** This comprises a study of the principles of art and decoration for special festivities—Hallowe'en, Thanksgiving, Christmas, Lincoln's and Washington's birthdays, St. Valentine's day, Easter, Fourth of July, etc.
Public pageants, parades, festivals, fairs, etc.
Problems and exercises in school decoration for special parties and for school and public entertainments, including costume design, stage setting and decoration of scenery, lighting, etc., may be undertaken and correlated with the study of historical material. Many topics for themes are presented.

7. **Study of Vehicles and Transportation.** Evolution: study of wagons and carriages, boats, steam and electric trains, automobiles, balloons and airships, etc., and the possible application of art.

Make charts showing elements of line, form, tone, color, and texture in objects of transportation. Correlate with science, English, and history. Themes.

Responsibilities of citizen and school. The citizen of to-day has a definite, even if vaguely defined, responsibility for the approval or disapproval of practically all of the objects and considerations mentioned in the foregoing outline. Upon the citizen of to-morrow will rest the setting of standards for new objects and works and for replacements.

In all of these private and public enterprises the standards of taste are gradually, but definitely, being raised. Education in the public school surely has a responsibility in this respect. It is a problem of art education to determine how the school can best prepare the individual to meet the increasing artistic requirements of modern life. Every pupil should enter life as an efficient user of the products of modern science and art. Every pupil should have intelligent insight, refined appreciation, and general attitudes making for efficiency as consumer and citizen in this sense. All pupils should exhibit the power of perceiving the beautiful and of expressing themselves in beautiful form in relation to the useful adjuncts of life to be found on every hand.

The particular subjects or units of study to be undertaken, and the particular methods of presentation in each grade, must be determined by careful research and experimentation. The work should be closely enough related to the actual life experiences of the pupils to have a real interest for them.

Much remains to be accomplished with respect to the problem of appropriateness of subject matter for the different mental ages of pupils, with respect to the problem of the "carry-over" of information or appreciation taught,

and with respect to the general educational procedure and the method of presenting units of instruction.

It is imperative that our pupils leave school as individuals, not only competent to use the ability acquired in school but possessing, as well, the power to keep on learning after they have left school. We must make sure that our work in art education is accomplishing this much desired objective.

CHAPTER XIII

THE SUPERVISION OF ART EDUCATION

The problem of supervision is a very important aspect of art education. Very little scientific study has been devoted to this subject in the schools of the country, yet it presents one of the most promising professions for teachers of experience and especially trained students who possess the necessary qualifications.

The technique of supervision, and the problem of training competent supervisors for work in the public schools, comprises one of the important divisions of modern art education.

From the standpoint of the future development of this phase of our subject, we may make five divisions as follows:

National supervision

State supervision

County or sectional supervision

City supervision

Supervision within the departments of a school

National supervision. There is, of course, no such thing as national supervision in art education to-day. We may all visualize the advantages which might be obtained by a competent national supervisor backed by a national board of art education. The possibilities, however, of fulfillment of any dream in this respect are too remote to warrant discussion at the present time.

We may say, nevertheless, that the organized agencies of art education, such as the Eastern, Western, Pacific, and Southern Arts Associations, the Federated Council on Art,

Education, National Association for Art Education, National Education Association, North Central Association, and other groups of educators, exercise a certain indirect and unofficial influence which has a bearing on the teaching of art throughout the nation. Also institutions for the training of teachers indirectly exert an influence upon the national situation through the teachers placed in the field and through their published literature.

State supervision. The problem of state supervision has been solved successfully by certain states which have been leaders in the organization, administration, and teaching of art from the beginning of the movement in this country.

The office of state supervisor of art education was created at practically the same time that art instruction was introduced into the school system of the United States. Massachusetts introduced art into the curriculum in 1860, and in 1871 appointed a state supervisor. More than half a century has elapsed and only seven states have supervisors or directors of art; namely, Massachusetts, Pennsylvania, New York, Connecticut, Delaware, New Jersey, and California. Much could be accomplished for the promotion of art as a school subject if other states would appoint competent directors. Excellent suggestions for the development of a state program in art education have been outlined in the bulletin of the Western Arts Association by C. Valentine Kirby, director of art education for the state of Pennsylvania.¹

County supervision. County or sectional supervision is in the empirical stage. Perhaps the most important experiment along this line has been conducted under the leadership of Miss Katherine Cox in the rural schools of Westmoreland County, Pennsylvania.

In 1925 eleven townships representing 450 teachers,

¹ C. Valentine Kirby, "The Organization of a State Program in Art Education," *Bulletin of the Western Arts Association*, Vol. 7, October 15, 1923, pp. 69-80.

banded together and engaged the services of Miss Cox as art supervisor. The work became so popular under Miss Cox's enthusiastic direction that four additional supervisors were appointed to assist in meeting the problems presented by expansion of the work into other townships. The art program of Westmoreland County has attracted the attention not alone of other counties in Pennsylvania, but of other states as well.

By act of the General Assembly of Pennsylvania in 1921 (Article XVI, section 1607), art became a required subject in all the public elementary schools of the commonwealth. This means that county supervision will be developed to a high degree in Pennsylvania where there is already an excellent system of state supervision.

City supervision. Efficient supervision of art instruction in the schools of municipal educational systems has been practiced in the large cities throughout the country for many years. This branch of supervision of art education is better known and more thoroughly organized than any other phases.

Direction of art work in the cities has not been developed according to any standardized plan. Different school systems have different kinds of organization and procedure.

The organization of municipal supervision varies from that of the smaller cities having one supervisor who does considerable teaching, to that of the larger cities where one supervisor or director is aided by several assistant supervisors, several departmental supervisors, and several supervising art teachers. In many cities there is a special supervisor for high schools and a supervisor for elementary schools working under the supervision of the director of art. The duties and functions of these various representatives of the art department are rarely the same in different localities.

Directors who carry out a progressive program of art

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education in the large cities are confronted with many problems. In the limitations of this chapter it is possible to mention only a few of the problems of the supervision of the arts. The following outline summarizes briefly some of the functions city supervisors are called upon to perform.

DUTIES OF SUPERVISORS OF ART

(Organize, guide, direct, stimulate)

Organize the art department.

Effectively administer the department as a unit.

Organize and develop the course of study.

Select and organize the subject-matter content. Plan schedules (time allotment and distribution of exercises and projects).

Plan survey of the art needs of the community and determine how the school may help in meeting these needs.

Develop effective methods of teaching and classroom procedure (general and specific).

Diagnose questionable conditions and suggest remedial measures.

Provide for improvement of teachers in service.

Raise efficiency of instruction by talks and demonstration to teachers.

Hold teachers' conferences.

Criticize and unify results of instruction.

Develop standards of attainment.

Make school and classroom visits (observation and suggestions for improvement, demonstration lessons, etc.).

Correlate art work with other work of the school. (Effective interrelation of work whenever possible).

Prepare and use special examinations or tests to measure various phases of art training and results of instruction.

Devise methods for grading and scoring work.

Supervise the keeping of departmental records and making of school reports.

Recommend books, magazines, and other art aids, illustrative and supplementary reading material (library facilities, collateral reading, and study).

Secure supplies, materials, and equipment (requisition, direct ordering, purchasing, and distributing of supplies).

Direct the handling and care of materials and equipment.

Organize tours to museum, art gallery, industrial and commercial organizations, natural beauty spots, etc.

Coöperate with local museum or art school, public library, community clubs, stores, etc.

Secure lectures by painters, sculptors, architects, craftsmen, and industrial men on needs and demands of art (illustrated lectures and motion pictures when possible).

Attend convention on Art Education (Eastern, Western, Pacific, Southern Arts Association, state and local associations, etc.).

Present new ideas from conventions, late books, addresses, etc. (keep up-to-date).

Hold annual exhibitions of school work.

Select and organize exhibit for Art Association Convention or for other special purpose.

Community exhibits and exhibition of work loaned from organizations outside the school (community coöperation).

Plan for Parents' Day Program and other special occasions.

Provide for publicity of the work of the art department (newspaper items, booklets, posters, etc.).

Cultivate public speaking (talks and lectures at women's clubs, community affairs, teachers' meetings, and various public gatherings).

Participate in educational research and make contributions to professional literature.

Many other duties of supervisors might be mentioned. This list will suffice to acquaint the student of art education with the demands placed upon a director of art and give some suggestions relative to the kinds of preparation needed for this field of work.

Supervision within the departments of a school. Special supervision of the art work of large high schools is a phase of city supervision. The departmental supervisor or supervising teacher is responsible to the city art director. She acts as departmental head and has direct charge of the teachers under her. Usually she teaches several courses in addition to her duties and responsibilities as department head.

Another phase of city supervision is found in the work of special teachers of art in the elementary grades. In many elementary schools, special teachers are employed to direct and supervise the art work in the school. Such a teacher may be thought of as a consulting specialist. She is directly responsible for the art work, but also contributes to the carrying out of all the activities of the classroom. The factor of correlation and mutual interrelation of the different phases of the work of the grades plays an important part in planning and administering the program of art instruction. The supervising teacher makes a direct contribution from her specialized field to the unified program of the different subjects and the different grades in which she supervises.

Administrative and educational factors. The problem of supervision may be divided into two distinct phases. One relates to the duties of the supervisor as an *administrator* and the other relates to the responsibilities of the supervisor as an *educator*.

Supervision deals with the development of the art department, the establishment of a definite educational plan, the organization of the course of study and the general adminis-

trative details involved in the efficient working of the course.

The holding of exhibitions, keeping of records, making reports, classroom visits, conferences, publicity, and the general handling of the department are administrative details which may be classed as the machinery of school management. Effective administration of the department as a unit is essential. Unity, consistency, and coherence in the art program should result from efficient supervision from the administrative standpoint.

The educational phase of supervision relates to the direction and guidance of teachers, and to the direct approach to the child. It involves improvement of the teaching act by development of educational procedure, the study of children and the most effective methods of teaching them, the elimination of wrong methods and the substitution of sound proven methods and practices.

The purpose of supervision in any field, and particularly in art education, is to provide for "maximum child development under proper learning conditions." Hence we may say that the educational factor of supervision is paramount.

However, in practice it is difficult to separate the educational from the administrative functions of the supervisor. He must be an educator to plan his course of study and develop his educational program. He must be an administrator as well as an educator in his personal contact with the teachers and pupils in the classrooms. He is essentially an administrator in respect to the specialized duties and routine matters he is called upon to perform. In his community contacts he displays both his educational and administrative abilities and his social qualities as well.

Requirements of the supervisor. Understanding of administrative details and business methods is a fundamental requirement of the supervisor. The supervisor is an educational specialist. This necessitates a broad education as

well as a broad knowledge of the subject matter he is to administer in the school.

It is essential that the supervisor consider his relation to the teachers, pupils, school officials, and the public. He must determine how all these people may most effectively work together for the advancement of education and the city or community life. A great deal of practical psychology is required in the contact with teachers, children, and school officials.

The supervisor must have a progressive mental attitude, a clear intellectual vision, a sense of the responsibility of his position, a sympathetic understanding of the duties and rights of those he will direct. He should be adaptable so as to meet changing conditions and new ideals as they are advanced. A broad conception of the needs of the times is necessary. It enables him to adjust his department so as to anticipate new demands. He should be up-to-date in educational research and the latest experiments in progressive educational practices, so as to take advantage of scientific studies and incorporate proper methods into his program.

Personal qualities, tact, sympathy, ability to meet opposition, generosity, friendliness, fair-mindedness, loyalty, initiative, resourcefulness, spirit of coöperation, helpfulness, and stimulating guidance are important assets to the supervisor. In fact, there are so many requirements placed upon the supervisor that it is difficult to set up a standard type as being best for all places. Miss Wadsworth, former supervisor of Kalamazoo, Michigan, and now assistant editor of the *School Arts Magazine*, has defined a good supervisor of art as follows:

The ideal supervisor, according to many eminent authorities, should know psychology and pedagogy, be widely read in the history of education and history of the arts, be a master craftsman, and a master in English composition, a recognized artist

exhibiting annually and an effective public speaker. Yes, all these and many other accomplishments are desirable; one cannot be too well equipped for so great a task, but after all, if I can discover a young supervisor who has the conviction that his chief business is to serve the regular teachers of the public schools with all the knowledge and skill he can acquire, to serve them sympathetically, and to serve them generously, I am willing to insure his professional life at the very lowest rate.²

We might add to this excellent appraisal of a supervisor, specific reference to the pupil, for child development is the major factor. Efficient supervision is merely one important means to that end.

The chief business of the supervisor is to serve the regular teachers *and the pupils* of the public schools to the best of his ability.

The supervisor and teachers. Supervision implies guidance. The supervisor is the director or guiding head of all art activities of the school or the school system, and through the aid of the teachers strives to raise the educational standard of teacher and pupil performance and attainment. Supervision should be a real service to the teachers in increasing their efficiency.

The supervisor should present to teachers new and proven ideas and modern pedagogical models to follow. In schools securing the best results from organized supervision, teachers are considered as individuals who are encouraged to use their own initiative and develop according to their own individuality, whenever possible, with the supervisor ready to aid them over difficulties and new problems.

A progressive art department must be a coöperative affair. One of the chief reasons for supervision is to coördinate the work of individual teachers so that a unified policy will be effected throughout the school. Effective supervision in

² Mary Beula Wadsworth, "A Good Supervisor of Art," *School Arts Magazine*, Vol. 27, October, 1927, p. 190.

such a department involves the giving of both sympathetic and intelligent aid to the teacher in adjusting herself and her methods to a definite plan that requires definite measurable results.

Membership in professional organizations. It is self-evident that supervisors and teachers of art should become members, and active members, of the professional organizations in their field. The most important of these are the International Congress on Art Education, the Eastern, Western, Pacific, and Southern Arts Associations, the National Education Association, the National Association for Art Education, and state and local art organizations. These associations annually publish reports of meetings and conventions, giving in full lectures and discussions presented by leaders of education. The reports or bulletins alone are worth many times the membership fee.

Supervisors and teachers will greatly profit by membership in other outstanding organizations for the promotion of art, such as the American Federation of Arts, and the College Arts Association, and through an acquaintance with the work and possibilities of coöperation with the North Central Association of Colleges and Secondary Schools, the American Institute of Architects, and the Association of Art Museum Directors.

Literature on supervision. A great many books have been written on general education and on the method of teaching. Until several years ago there were few books on school supervision and none on the supervision of the arts. Recently, several good books have been published dealing with the problems of general supervision in the schools. Some of these contain chapters on the supervision of special subjects.

Kirby has made a valuable contribution to the literature dealing with supervision of art education.³

³ C. Valentine Kirby, *The Business of Teaching and Supervising the Arts* (Chicago, Abbot Educational Co., 1927).

A good deal has been written on the supervision of the manual or industrial arts and on the supervision of household arts.

References to books on supervision will be found in the topical bibliography, pages 308 and 312.

The following chapters and the Topical Bibliography at the end of the book have been planned to help supervisors and teachers in solving present problems, and in meeting new problems as they are presented in the development of the school program.

The problems discussed in the remainder of this book bear direct relationship to the field of supervision. "The Theory and Method of Teaching Art" is a topic of equal interest to supervisors and teachers in dealing with the student population of the school from the pedagogical point of view.

The possibilities of museum coöperation, and the opportunity to enrich the art program by supplementary activities in this connection, are likewise of equal interest to the supervisor and the teacher. The problems of tests and measurements, and diagnostic analysis of classroom procedure, suggest many possibilities for the improvement of instruction. In the last two chapters of the book a number of problems appropriate for research work and special investigation are analyzed. Many of these require successful solution before the most efficient supervision and teaching may result in American schools.

In a sense all teachers are supervisors and all supervisors are teachers. Each is interested in the special problems of the other. By a fuller understanding of these problems they will be able to work together more effectively for the advancement of art education.

CHAPTER XIV

THE THEORY AND METHOD OF TEACHING ART

Changes in principles of art education. There has been greater change in the theory and practice of teaching art during the past few years than in most other subjects taught in the public school.

The old idea of teaching art without direct reference to the pupil's life activities has passed, and the new ideas of connecting the art lesson with the personal and environmental experiences of the pupil, and of correlating art work with all other work in the school, are finding favor with educators everywhere. We have had as slogans "Art for Art's sake," and "Art for Industry's sake," now we have "Art for Life's sake."

This modern conception of the objective of art work, *the enrichment of life*, has brought about the recognition of art as a practical subject in the school, and has placed it as an important educational factor in the general development of the pupil.

Advantages of educational procedure in art work. As a practical subject art education calls for no exceptional treatment in regard to methods of instruction. The instruction should conform to those general educational principles that have been found to hold good in the teaching of other subjects. Without such conformity the best results cannot be hoped for. No teacher, however skillful she may be in the use of pencil, brush, or other medium of art, who lacks the *teacher's art* can give adequate instruction in drawing, design, color, construction, appreciation, or associated studies. All art instructors should become true students of education,

and should adopt educational methods and procedures for the betterment of their own subject.

The modern public school requires teachers of art who are thoroughly trained in general education as well as in their own subject matter. Not only is this training necessary for the most successful instruction, but it also assures more rapid advancement in the profession, and promotion to the rank of special art teacher or supervisor. Teachers who have the advantage of a college or university training with a sequence in education, and who have, in addition, a thorough art training are in great demand for positions in normal schools and in art schools giving normal work; for college teaching; for work in the art museums in connection with the education of children and extension activities; and for responsible positions as supervisors of art in large city school systems. School superintendents and others who are interested in obtaining the best possible talent for the conduct of art work, are beginning to ask that schools train prospective art teachers and supervisors in education as well as in the subject matter of art. The supervisor of art should possess the superiority that special work in education supplies, and should use this superior knowledge of educational practices to aid teachers who lack this advantage.

Art education, of necessity, must possess variety in the things taught, in materials used, and in methods followed. We must remember that the educational process in general is not static, that there will be continual changes, improvements, and constant adjustment to new conditions and demands. The best way to meet these is to prepare ourselves educationally to understand and interpret the changing status of modern educational practices in the schools. The suggestions and outlines presented in this chapter are intended to assist art teachers in adapting educational methods and procedures to their own problems, and to aid them

in making a study of the field of art teaching, so that they may develop new methods to meet new conditions.

Criticisms and improvements. It is better for an art course to possess breadth than narrowness, but fundamental objectives should be established as a basis for the work. Effective methods of presentation and conduct of lessons should be developed, so that definite objectives may more easily be obtained. *Effective methods provide for a maximum of results in a minimum of time.*

Art education has been criticized freely in the past by educators for certain practices in regard to instruction. To-day we realize that these criticisms have been in a large degree just—that a maximum of results has not been attained in art education. The mistake has frequently been made of laying the emphasis upon fineness of work and excellence in the finished product, rather than in the educational training to be afforded the pupil. Nearly all elementary students in art, if left to themselves, work too slowly. They think too much of nice execution and too little of the idea to be expressed. The student fails to grasp the essentials by too minute attention to details. This is particularly true in many drawing and painting problems. In design the work has often been meaningless, formal exercise. Design and construction work have not always been based upon the interests of the pupil, hence have had no real practical relation to immediate or deferred life interests. Art work in general has often failed to supply the child with any real usable art knowledge, or appreciation of art quality. Usable art knowledge is of great value to society. The fact that it is practical and fits into the lives of the pupils does not preclude its being greatly cultural. In fact, true culture comes from knowledge and understanding, and from proper appraisal of real values. Since art quality is one of the important considerations of modern society, there is no reason why we should not think of modern art work in the

schools as cultural, as well as practical, and educational.

The custom of holding public exhibitions of pupils work in art, while a most worthy practice and an advisable part of the school procedure, has often caused "fineness of work," rather than knowledge or understanding of art, to be made the aim of art problems. This misuse of the true purpose of the art exhibition frequently results in a great number of useless, impractical art practices in the schools, and has been one cause for many of the past faults and shortcomings of art education. A passion for exhibition material tends to produce a desire on the part of art teachers of one school or city to rival those of other schools or cities in discovering something new to develop and display at exhibition time. Attention to the educational or practical merits of the work may thus be neglected, and uniqueness as an ideal may be placed ahead of real worth.

It is an interesting sign of the times that very few schools can be seriously criticized to-day for these faults. Art is being taught in a manner designed to connect theory and principles with daily problems. Discussions are presented in such a way that the pupils get the desired reaction from the problems. They are made to know why they draw or design certain things, and what they are supposed to learn from these practices. The principles underlying the appreciation or production of art quality in various forms are used as a basis for art problems, and their definite application to life is being made in every possible way.

Responsibilities of art teachers and supervisors. The teacher must know thoroughly the subject matter and the vocabulary of art, so that she can forcefully discuss the exercises and make them truly educational. This will result not only in good drawing, good design, and good construction, but also in supplying the pupil with a clear-cut knowledge of art principles and a conception of how to carry out these principles in the various daily problems he encounters.

The educational requirements of modern art instruction place a great load upon the teachers and supervisors of art in the public school. They demand of art teachers and art supervisors perhaps an even longer period of training and a broader background of knowledge than is required of other teachers and supervisors. This is to be expected in connection with a subject which is slowly but surely emerging from a minor place on the school program to one of prominent rank. Teachers and supervisors who have the courage to meet these exacting responsibilities in respect to art will eventually find themselves leaders in the progressive movements of art education in the country.

Training in taste and art appreciation. Recent tendencies in the school place the development of æsthetic taste and appreciation as one of the chief objectives of art work. Hence the development of effective methods of teaching taste and appreciation is an important problem of the art instructor. It becomes necessary to devise methods that will vitalize the minute but necessary steps of the daily lessons, and that will connect these, as well as the broader aspects of the course, with the general purpose of art. This purpose of art with which we are concerned in the school is the enrichment of life through art experience. The real function of art instruction, and the scope of the problem with which it deals, becomes clear only to the teacher who has acquainted herself with the real purpose of public education as a whole.

A true appreciation of art quality, knowledge, and ability on the part of the pupil can be built up by adding a little new instruction from time to time, by building on his past attainments, and by gradually leading him into broader and richer fields of art experiences. Æsthetic taste and appreciation can be developed through simple theoretical explanations of æsthetic qualities, followed by some practice in recording art theories in objective form; and by

the study of objects which illustrate the principles in the fine arts and the industrial arts, in nature, and in historical materials. In other words, we can develop in the pupil, art knowledge, appreciation, taste, a certain amount of skill by employing in our methods of teaching the elementary principles or theories of art, practice in technique which develops skill in execution, and exercises which train pupils to choose correctly.

The procedure for developing taste and skill may be summed up as follows:

<i>Aim or objective</i>	<i>Method</i>
1. Taste	Theory.....Choice (Training the mind—Thinking)
2. Skill	Practice.....Exercises (Training the hand—Doing)

“Taste develops gradually through the making of choices with reference to some ideal.” We must define the ideal and strive for it. “Skill develops slowly through doing things with reference to some standard of excellence.”¹ We must set up standards suitable for the age of the pupil and attain them. Skill is produced by the exercises and drill necessary to master the particular medium being studied. Interest is a very important consideration in obtaining results from such exercises.

The pupil develops discriminating judgment by making choices between inferior and superior art considerations, assisted by the careful guidance of the teacher. He may be trained in “æsthetic feeling” so that his judgments will have a greater and greater degree of accuracy from the art standpoint. This kind of art training involves drill in making correct choices, and knowledge of the underlying principles involved in these choices. Such exercises develop elemental

¹ Henry Turner Bailey, *Art Education* (Boston, Houghton Mifflin Co., 1914), pp. 1, 2.

responses which gradually result in appreciation of art quality. If this method is followed, the pupil will finally be able to stand before a work of art, or any subject, for that matter, and feel the quality, or lack of quality in it, through his appreciation of the elements, principles, and attributes which compose it æsthetically—its quality of line, form, tone, color, and texture; its rhythm, proportion, and balance; its harmony of composition and color; its fitness to purpose and surroundings.

Enjoyment of a work of art is dependent upon the character and refinement of its elements. Knowledge and understanding of these art considerations increases enjoyment and appreciation, and develops factors of taste and good judgment in questions of art quality.

Taste, in other words, is a discriminative judgment born of many opportunities for choice. Some grow in taste rapidly, some slowly, but the process is always the same. One must learn to choose and to choose by virtue of the knowledge of what makes for better *line* or *color* or *pattern*. Taste is thus not a thing of definite standards. It is rather an intellectual capacity. It is a habit of mind which seeks always to compare the better with the poorer, and which strives continually to sharpen its own perceptions that it may judge more truly. It is not so much a critical faculty as a constructive one. It aims not only to see that the thing is better or poorer but aims to know why it is better.²

Training the mind in art. We are told that appreciation of art work, as well as its production, is dependent upon the attitude of mind of the individual. Science states that we see through the eyes, but with the mind. So if we would see much we must train the mind to be sensitive to much. Some one has said that we get out of life what we put into it. Surely, one's capacity richly to enjoy life is dependent upon

² James Parton Haney, "Practical Art Education for the Public To Be," *Good Furniture Magazine*, Vol. 11, No. 3 (September, 1918), p. 118.

one's capacity fully to understand and participate in the things which make up life interests. In art this is particularly true, for we can only enjoy and appreciate that which we are able to understand. Through training we may be able to appreciate and understand art even though we cannot produce art to any great extent. This we may think of as mental training.

In this connection it is evident that the eye needs training quite as much as the hand, and it is important that both of these should be trained in conjunction with the *mind*. It is desirable in this sense that the child should be associated with fine objects, beautiful in line, form, tone, color, texture, pattern, and composition, even before he can readily comprehend the reasons for beauty.

There should be placed in the public school collections of art objects, fabrics, pictures, and especially good examples of industrial design and articles of everyday use that illustrate the qualities of beauty of line, form, tone, color, texture, and the principles of arrangement and color harmony. Pupils should have good things to handle and see, for comparison with the bad things they cannot help seeing. They may thus be taught to discriminate by comparison.

Educational psychology has proved that the power of appreciation is intimately associated with creative effort. Our appreciation of art quality will be richer, fuller, and more intelligent when it is accompanied by production of art quality even in an elemental form. We may, however, secure from another angle a very valuable and usable power of appreciation, such as that developed through the study of the psychology of art, æsthetics, the critical interpretation and analysis of art, and the history of art. These phases of art are important, and supply a cultural knowledge which may become a valuable attainment of the individual if properly developed. It may be made to aid greatly in meeting the ordinary problems of selection, discrimination,

and appreciation of art quality in various things, if the lessons are made to "carry-over" and function in the affairs of the present time.

Interest as a vital factor in art work. Little can be accomplished in general education, and practically nothing can be done in art education, unless interest and enthusiasm are awakened in the student. The awakening of interest constitutes one of the first steps in the development of a pupil's natural talents. In the elementary school, and in fact throughout the entire school system, one of the most important aspects of method in art work is the problem of developing, holding, and guiding interest and enthusiasm. It is comparatively easy to present lesson plans and develop projects when interest already exists on the part of the pupil, but it is extremely difficult to do so when interest and enthusiasm are not present. Special methods are required to develop and hold interest when it is lacking.

The late Professor Sargent, of the University of Chicago, established the fact, by a series of carefully conducted experiments, that special talent in drawing is not so much a question of a child's endowment of skill, or of his hereditary ability in art technique, as of his hereditary ability to love the beautiful, coupled with the inherited ability or interest to persevere in doing a thing until he can do it well or beautifully. In other words, the pupil of so-called "special talent" possesses "stick-to-it-iveness," the ability to apply himself diligently to the task of mastering the difficulties of a problem in order that his inherited sense of beauty in a measure at least, may be satisfied.

In so far as graphic expression is concerned, Professor Sargent demonstrated conclusively that this ability to persevere until a thing seems satisfactory, or measures up to the child's standard of beauty, can be developed by methods which give to the problem sufficient interest to hold the attention of the pupil. In his experiments, it was found that

certain pupils with limited skill in drawing were able, at the end of the experiment, to surpass in drawing skill the pupils who showed at the outset exceptional ability. Manual, in his monograph, *Talent in Drawing*, summarizes in Chapter VII the psychophysical characteristics of persons talented in drawing, calling attention to the fact that there is no one psychophysical constitution for talent in drawing. He refers to interest and talent in drawing as follows:

Interest may indicate either a superior innate ability or merely a high development of a rather ordinary endowment, but it is of immense practical importance as an index of the energy which one is willing to expend in the development of one's ability and in practical achievement.³

From the present knowledge on the subject, it would seem that what we usually designate as inherited special talent in drawing is directly related to the factor of interest on the part of the child. The inheritance of a normal, healthy mind and body is very significant in respect to the degree of interest attainable, and in respect to the time and energy a child will spend upon self-development.

Creative ability, the basic element of special talent in art. There are two distinct types of ability necessary to the successful creative artist: (a) drawing ability or skill in expression through the various mediums of art; and (b) creative ability. Creative ability is dependent upon originality, imagination, and powers of invention. These faculties are in part the result of specific heredity, of environment, of inherited mental and physical alertness, and of training.

A pupil may become very skillful in drawing but yet may be at the same time very poor in creative design, or vice versa. The true special-talent pupil in art is the one who possesses creative ability. The pupil who possesses drawing

³ Herschel T. Manual, *Talent in Drawing* (Bloomington, Ill., Public School Publishing Co., 1919), p. 143.

ability alone may become merely a good copyist or draftsman. As has been pointed out a certain amount of skill in drawing may be developed in practically all pupils by proper methods.

Creative ability in art, on the other hand, is a much more difficult faculty to develop where none of the inherited qualities previously mentioned are possessed by the pupil. Pupils equipped with a natural talent for the creative may become artists of distinction, but there is little possibility that pupils who possess only skill in technique will attain any great degree of prominence. Creative ability, and not technical skill, is the element of special talent which makes the difference between a distinctive artist and a commonplace one.

From pupils who possess little initiative, imagination, invention, or originality, we can expect but little in the way of original art work. To attempt to train pupils of this kind for the profession of art is misdirected vocational guidance.

Pupils vary greatly in the degree of originality which they possess. By a proper use of carefully selected tests it should be possible to determine from a group of pupils those who possess real creative art ability. Such tests should be devised and used to classify pupils with respect to special talent in art, just as intelligence tests are used in classifying pupils in respect to other phases of school life. (See Chapters XVI, XVII, XVIII.) When pupils of real special talent have been discovered, they should be assisted by carefully planned vocational guidance to find the kind of art work for which they are best fitted.

Knowledge of child psychology and its application to art. The psychology of arousing and holding the interest of pupils in art exercises and projects is a factor of significant value. In order to make a real appeal to children, it becomes necessary for us to get down on a plane with the

children and grow up with them. Studies in the field of child psychology are suggested in this connection.⁴

It is not necessary to include in our curriculum any great amount of foreign material. Real substance of art training lies all about us. Problems that are of real interest to the child, and that are a part of his experience, are available on every hand. The child's home life, his play and games, his amateur projects of various types, his activities in the community, and his studies of nature, are all within his sphere and are of interest to him because he has had a part in them. The aims of art problems should be natural, and not artificial, experiences. It should not be necessary for the child to make a forced adjustment to an abstract problem, or to problems bearing no relation to his child experiences or environment. We must avoid planning the work and judging the results from the standpoint of an adult. The problems must be child problems. They should be free and adequate in respect to the mental development and peculiar characteristics of the various periods of childhood. The child possesses a wealth of experience which he has been developing for years. We should use this intelligence which he has acquired and build upon it.

Methods which are suited to the development and power of the child's mind are essential. Very young children are full of fancy and "make-believe." They express these traits by means of crude symbols, or picture writing, which generally have very slight resemblance to the objects or things for which they stand. This, however, in the early years does not worry the child in the least, since he has not yet learned to see things in their true relationships.

The educational principles to be followed in the lower grades are to develop interest, freedom, and self-activity; to guide the play impulse and the instinct of imitation; and

⁴ See Topical Bibliography, Section I, part 7, "Child Psychology" (Mental and Physical Growth of Children), p. 306.

to provide a foundation for later real problems of art. Imitation is guided by the use of good examples and demonstration work by the teacher. Problems of size, placing, and arrangement, and the technique of drawing, design, and construction can be worked out in this way.

Pupils must be allowed freedom of expression if we wish to stimulate originality and invention and to arouse self-activity. Their interest is held better in this way than by the old method of continual copying or tracing. The latter procedure, if employed extensively, tends to stint and discourage invention and creative ability at the outset. However, a limited amount of copying and tracing, if intelligently employed in connection with other methods, is valuable to build up a storehouse of art information, and to assist in teaching art appreciation.

Story telling is an important feature of work in the lower grades. By the story-telling method an interest in art may be aroused easily and naturally. The late Dr. James Parton Haney was a master of the story-telling method in art education. Leading museums of the country are demonstrating the effectiveness of the story method in instructional work with children.

Pupils of the lower grades do not take kindly to principles and pure theory of art. Logical exercises can be developed in connection with actual problems in drawing, design, and construction, and selective discrimination can be taught in developing a knowledge of art principles without actually mentioning such principles. In the fourth grade, however, problems in line, form, tone, color, texture, and composition, and the principles of art, may be introduced, simplified at first and suited to the age, mentality, and development of the pupil. At this period development of interest is of special importance in the teaching of appreciation as well as in the manipulative projects of the classroom. The fourth grade represents a period where the free, spontaneous

expression of the child and freedom in other art activities becomes somewhat retarded. This is due to the fact that the pupil's ability to execute does not develop so fast as his ability to see. Added interests and careful guidance are here necessary to provide for continued progress in the work. The pupil becomes conscious of his limitations and loses confidence in his ability to succeed, with the result that art work often becomes a joke to him. He will cease to try, and will find various excuses to avoid making a sincere effort to solve the problem or proceed with the work set before him. The standards, methods, and general interest in art education should be raised so that there will be no "joke stage" in art work of the school.

The learning process.⁵ The learning process is being studied minutely in all subjects of the school, but no subject offers a more fascinating field for investigation, or greater possibilities, than the study of methods of teaching and learning in art education. The value of using educational methods contrasted with the lack of such methods may be illustrated by the attitude of mind of the pupils and their reaction to various problems presented from day to day. Pupils who are being trained in schools where careful methods are considered are provided with the knowledge of how to go about the development of each problem. Without this knowledge the pupil makes a crude attempt, realizes that he is at the end of his ability and knowledge to proceed, becomes discouraged and depressed, and finally gives up.

The psychology of allowing a pupil to make frequent attempts at solving problems without successfully completing them is self-evident. It reacts upon the character and entire social welfare of the child. On the other hand, if pupils are trained to realize that the first crude plan, although

⁵ See Topical Bibliography, Section I, part 2, "General Education" (Psychology and Sociology), p. 303, and Section I, part 6, "Methods of Teaching," p. 306.

perhaps a very meager one, is not a handicap, but is instead a foundation—a rough start to assist them in working out a solution to the problem—they will be able to see from the plan wherein their present information and knowledge is lacking. If they are interested in the problem they will be stimulated to proceed to the securing of information and knowledge necessary to satisfy its requirements. Pupils will soon realize that by adding bits of information to what they already possess, they will be able not only to solve the problem in hand, but to proceed to the solution of other similar problems, as they are presented. Pupils quickly understand that each bit of new information adds to their ability to deal with the subject, and that every additional attempt increases their fund of knowledge. They will soon (provided the interest is there) go about the collecting of information for particular problems with as much zest as they go about the collection of coins, stamps, or radio parts.

The possession of this kind of interest in learning may be a native ability inherited in part from the parents. It is a trait of the scholar, and generally indicates scholarly tendencies on the part of the pupil, no matter in what branch of learning it manifests itself. Difficulties may even become good educational stimuli with such pupils. Pupils lacking this natural faculty to try to learn should not be neglected. They require special educational methods, which aim directly to develop interest and to cultivate learning ability.

The pupils who are most interested in any problem are those who have the greatest store of information as a background for the problem. Methods which aim at the systematic building-up of this storehouse of knowledge give confidence to the pupils and are imperative to effective solution of art problems.

A feeling of confidence is essential, while discouragement precludes the possibility of improvement. When the learner dis-

trusts his ability and is anxious about the results of his accomplishment, he is apt "to go to pieces." Success generally acts as a stimulus for continued satisfactory performance.⁶

We must learn to present the "selected facts" of art in an easily assimilated form. The lessons of the past and of the present must be taught to the pupils so that they will directly aid them in specific problems, and not become mere generalized information to be forgotten immediately on leaving the school building for the day.

Periods of pupil development and interest. The following classification of periods of pupils' learning interests is not based upon scientific data. It represents an interesting attempt to differentiate the various periods of childhood, and suggests possibilities for further investigation and for development of methods appropriate to each group. The divisions indicated are practically those of the 8 — 4 public-school organization, including the primary and intermediate grades of the elementary school, and the four-year high school.

Ages 1 to 5 (preschool period). Interest in direct expression by handling things.

Ages 5 to 9 (first period of theory). This represents a very elementary interest in theory and one not primarily concerned with material things. Interest in why a thing is so. Questioning age. Period when theory is accepted because some one says it is so. Imitation.

Ages 9 to 15 (direct experience). Interest in making all sorts of things, the vocational and industrial experience. This is the important period covered by the upper elementary and junior high school. It is the age when boys and girls want direct contact with life activities. They often lose interest in school, revolt against theory, and even run away from home to find what they believe to be practical interests.

⁶ Stephen Sheldon Colvin, *The Learning Process* (New York, Macmillan Co., 1921), p. 44.

The student in the elementary school is in the impressionable age. This is one of the most important training periods of a pupil's life. It is here rather than in the high-school or college periods that the most valuable training can be accomplished for the future of the pupil, as well as society in general.

Ages 15 to 18 (high-school period). Here the interest may be said to return in a general way to theory. The pupil becomes greatly interested in such subjects as physics, chemistry, astronomy, and in other subjects where theory plays an important part. He desires to know why a thing is so. The project work, industrial arts, household arts, and all laboratory and shop activities are greatly enhanced by the knowledge of theory involved.

In the public school, attention may be profitably given to these various periods of pupil interest. The work may be so planned that it varies with periods of changing interest. It becomes very much the same procedure as that of rotation of crops on the land.

Ella Lyman Cabot classifies childhood into seven ages: ⁷

1. Babyhood. The Dependent Age
2. The Dramatic Age
3. The Angular Age
4. The Paradoxical Age
5. The Age of the Gang
6. The Age of Romance
7. The Age of Problems

Judd discusses periodicity of pupils' development, and distinguishes the different periods as follows:

Both the school curriculum and the general organization of the school program in such matters as the length of class periods

⁷ Ella Lyman Cabot, *Seven Ages of Childhood* (Boston, Houghton Mifflin Co., 1921).

and the forms of order required, reflect the fact that the pupil passes through distinct periods or epochs in his physical and intellectual development. Each of these epochs requires that a certain type of subject matter be used for instruction and that a certain type of school discipline be administered. There is a progressive maturing of the pupil and a corresponding broadening and deepening of the education which can be given him.

Ages 1 to 5. Period of Infancy (preschool period)

Ages 5 or 6 to 8 or 9. The Primary Period (one of social imitation)

Ages 8 or 9 to 11 or 12. Period of Individualism (intermediate or grammar grades)

Ages 12 to 14. Early Adolescence Period (period of social consciousness) (Junior high school)

Ages 15 to 18. Later Adolescence Period (period of individual differences. Beginning of specialization) (Senior high school).⁸

Such recognition of the mental development of pupils has resulted in the 6-3-3 scheme of school organization which includes: three primary years devoted to the rudiments of the social arts; three intermediate years following the primary years devoted to gaining an outlook on the world; three years of the junior high school devoted to social studies and a systematization of knowledge of the world; three years of the senior high school devoted to the completion of general training and to the beginning of specialization.

Programs for different divisions of the school. It is evident that curriculum planning and methods will be different for the various divisions of the school. As indicated in Chapter IX, many elementary-school programs are being developed around units in the social studies, with all subject-matter integrated into a unified curriculum of pupil adjustment.

⁸ Charles Hubbard Judd, *Introduction to the Scientific Study of Education* (Boston, Ginn and Co., 1918).

In some schools the integration of subjects is being carried into the junior and senior high school. However, a departmentalized program in art will always be needed in schools where extensive art work is featured. The following sections on "Guidance in lesson planning" and "The unit conception of teaching" present recent tendencies in the development of methods and classroom procedures for the departmentalized work of the junior and senior high school.

Guidance in lesson planning. The development of educational methods begins with the organization of a systematic plan of procedure for each lesson or project. Outlines for teaching technique usually consist of at least three parts: the presentation, the development, and the completion. The following general steps of instruction are important aspects of lesson planning and conduct of exercises or problems:

1. *Preparation.*—Stating the aim of the lesson, recalling related facts, and taking other precautions to put pupils in the right frame of mind for the new material. Seeing the problem.

2. *Tentative plan.*—Securing new data or experience from reading, lecturing, conversing, experimenting, and questioning.

3. *Association, Comparison, and Abstraction.*—Discussing and interpreting the new material, relating it to previous experiences, comparing, classifying, arranging, noting common characteristics, perhaps reaching a vague feeling of the general principles involved. Reflection, analysis, discrimination.

4. *Generalization.*—Formulating a statement of the general background which has been worked up in step 3. Inference (induction and deduction).

5. *Application.*—Interpreting other situations or experiences (new or old) in terms of the generalization reached, working particular problems, and judging special cases of all sorts.

Morrison offers the caution that "we need to seek and to analyze the teaching and study procedure by which the successive understandings can be established. An effective procedure involves much more than a teaching method as

that term is commonly used."⁹ In his book, *The Practice of Teaching in Secondary Schools*, he presents the unit conception of organizing and administering curriculum material. He discusses the *teaching cycle* and suggests five convenient steps for systematic lesson technique as follows:

- I. Exploration
- II. Presentation
- III. Assimilation
- IV. Organization
- V. Recitation

Each of the steps contributes to pupil adjustment and achievement so that a logical and coherent order is attained in developing the unit of instruction. Mastery is expected in each unit upon completion of the various steps of the procedure.

The unit conception of teaching. Several different kinds of methods are used in the classroom instruction of almost every subject of the school. Morrison classifies the various types of teaching into five fields for the development of the unit approach; namely, I. The Science Type, II. The Appreciation Type, III. The Practical-Arts Type, IV. The Language-Arts Type, and V. The Pure-Practice Type.¹⁰

From an analysis of the five different procedures, it is apparent that a distinctive contribution can be made to the problem of curriculum planning and effective methods in the arts by studying and adapting the unit conception of organization and teaching to the field of art education.

The *science type unit* can be utilized effectively in all phases of art instruction where fundamental understanding and intelligent attitudes toward the environment are to be developed by the pupils. This kind of unit aims primarily to guide pupils in acquiring knowledge and in the use of the

⁹ Henry C. Morrison, *The Practice of Teaching in the Secondary School* (Chicago, University of Chicago Press, 1926), p. 220.

¹⁰ Morrison, *op. cit.*, pp. 89-93.

knowledge for the solving of immediate problems of the classroom and the problems involving art consideration in relation to life needs.

The *appreciation type unit* presents an adequate means of developing attitudes, interest and appreciations, and a sense of the value for those products of the arts which civilization has found good and a preference for. It stimulates keener observation on the part of the pupil and develops favorable emotional responses in the presence of beauty. It makes use of visual material of all kinds and aims to guide pupils in the enjoyment of art and art quality in all things about them.

The *practical-arts type unit* deals primarily with the acquiring of understandings, intelligent attitudes, and practical skills in the use of the media and materials of the arts in creative and constructive activities of many kinds. It aims to develop adaptations which lead to the effective manipulation of appliances and the molding of materials.

The *language-arts type unit* may be utilized in teaching phases of drawing where the work aims primarily to develop the ability to transmit one's thoughts to others through the medium of graphic expression. Lettering and other phases of art, where a certain amount of drill is required for mastery, may be taught by the *pure-practice type unit*.

During a twelve-year period of extensive research and experimentation, begun in 1924, The Commission on Unit Courses and Curricula of the North Central Association of Colleges and Secondary Schools, established a pattern for unit development adapted to the needs of high-school subjects. This pattern provides for the coördination of the *knowledge objective*, the *appreciation objective*, and the *habits and skills objective* into one composite unit. In practice such a unit becomes a combination of the science, the appreciation, and the practical-arts units suggested by Morrison.

An "Experimental Unit Course on Color" organized according to the association pattern together with a statement of objectives has been included in the report of the Commission published in 1933.¹¹

Recent research in adapting the unit conception of teaching to art work suggests that all types of units may be utilized in planning a course in the arts. For example, the course might be introduced by an appreciation unit aiming to stimulate interest and desirable attitudes towards the work which is to follow. A science type unit might be given at various parts of the course where fundamental understandings and knowledge are necessary for the development of an adequate background. A series of practical-arts units might then be utilized to develop the creative and manipulative aspects of the art under consideration.

Systematically planning the art unit. For the development of the practical-arts work the following unit outline is suggested. It is organized into three steps which combine teaching helps from different procedures previously outlined: (1) Preparation, (2) Assimilation, and (3) Execution. These divisions may be interpreted to include the following general items in the process of art instruction:

OUTLINE IX

ORGANIZATION OF A PRACTICAL-ARTS UNIT OF WORK

I. Preparation (Exploration, Presentation)

Development of Ideas—"thought material," attitudes, interests, ideals, and appreciations

- a. Understanding of the purpose and use of the object to be made
- b. Discussion of tools, materials, and processes to be employed and their possibilities and limitations (as applied to a specific problem)

¹¹ L. W. Webb (Editor), *High School Curriculum Reorganization* (Ann Arbor, Mich., The North Central Association of Colleges and Secondary Schools, 1933), pp. 47-89.

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- c. Analysis, study, and comparison of art quality relating to the problem. Presenting examples of art produced in past and present times

II. Assimilation (Guided Experimentation and Development)

Development of fruitful knowledge, "functional information," and "mental techniques"

- a. Developing knowledge necessary for effective creative expression
- b. Study of principles of art involved
- c. Practice and exercises to develop distinctive original material pertaining to the problem
- d. Criticism and comparison
- e. Modification, refinement, and improvement of details to meet standard of attainment
- f. Perfection of sketch, design, or model
- g. Developing a working plan or draft (working-drawing)
- h. Mental techniques—development of taste, discriminating judgment, originality, creative ability, initiative, imagination, observation, etc.

III. Execution (Completion and Generalizations)

Development of "right habits and useful skills"

- a. Acquiring necessary skills for effective work
- b. Completion of object—drawing, painting, modeling, design, or construction (pottery, woodwork, weaving, basketry, etc.)
- c. Generalization and application ("functional information"), using the object as a consumer. Application of the knowledge gained in regard to the art needs of everyday life

It should be noted that Outline IX is general in character and for this reason includes references which would not apply in all examples of practical-arts units. It is intended only to present a working plan which should be modified whenever necessary to meet the requirements of any specific aspect of work under consideration.

The method of procedure listed under the first step of this type of unit planning, the development of ideas, is a most important and vital part of the plan. This phase of the work, together with the second step, of guided experimentation, is called by Bobbitt, *the antecedent or subjective performance*. It constitutes the securing of the necessary information to proceed with the project. Part three, the execution of the work, is called *the culminating or objective*

performance, the objectification of the plan, or the final production.¹² Three important factors listed in this outline are often neglected by teachers in actual classroom procedure. These are:

1. Development of "thought material" for successful amplification of the lesson project
2. Development of "functional information" which will carry over into practical situations
3. Development of "mental techniques" which will be of value to the pupil in acquiring mastery of the subject, and in general intellectual development

It is necessary to analyze the types of *thought material*, *functional information*, and *mental techniques* possible of attainment through the unit. The knowledge thus acquired should be used as effectively and extensively as possible in connection with every project of the art course.

By "thought material" is meant the development of worthwhile *attitudes*, *interests*, *ideals*, and *appreciations* on the part of the pupil. It relates to the amplification of the pupil's ideas in regard to all possible phases of the topic under consideration, and provides a background for successful enlargement of the project. It provides for the educational correlation of one lesson topic with another. A carefully organized system of correlated reading to be done by the child in connection with each project is of inestimable value in gaining the desired thought material. In this connection the reader is referred to the outline for a general art course for the junior high school, Chapter XII.

Generalization, or the development of "functional information," refers to the increase in the pupil's general knowledge and the usable value of the knowledge. Generalizations which build up practical information regarding the principles involved in the problem or project are es-

¹² Franklin J. Bobbitt, *The Curriculum* (Boston, Houghton Mifflin Co., 1918).

sential. These generalizations should aim to provide the pupil with a good understanding of art quality, and establish a type of mental training which will carry over the knowledge acquired to all future art problems and to all possible life situations.

"Mental techniques," such as good taste, discriminating judgment, creative ability, initiative, imagination, and keener observation, are acquired quite easily through the various problems and projects of the art course.

Art functions in so many activities of everyday life that the various phases of instruction offer great possibilities for service. However, *thought material*, *functional information*, and desired *mental techniques* will not necessarily result from instruction unless the teacher systematically promotes these phases of the art lesson.

"Right habits and skills" are self-evident outcomes of properly conducted work in art. All courses in which right habits are acquired, such as order, neatness, responsibility, exploration, self-reliance and control, coöperation, adaptability, enthusiasm, and freedom of expression meet a real educational need of the child.

A well organized unit will provide for a balanced education of the pupil in meeting the immediate and deferred needs for art. Emphasis will be placed upon one phase or another depending upon particular and individual requirements. In general, we may say that the activities of drawing, painting, and design as a means of free, spontaneous expression, make the child think and develop ideas, imagination, and creative ability.

The handicrafts or construction work provide experience with the tools, processes, and materials of a real world. From activities and projects of the construction program, valuable habits and skills are developed. Constructive thinking and planning, and the satisfaction of successful attainment are experienced.

Good taste and appreciation of beauty both in nature and in art may be acquired from art activities, providing the teacher utilizes the unit in acquainting the pupil with fine examples of beauty in every way possible.

Suggestions for unit planning and classroom management. The following outlines have been prepared as aids for effective teaching and lesson planning and to assist in observing and supervising art work in the public school:

UNIT PLANNING

1. Decision as to best method of approach, that is, book assignments and reading from source material (references to books and magazines devoted to art and history of art); individual experimentation, demonstration, or lecture.

2. Method of obtaining illustrative material and its presentation—drawing on board or easel, photographs, lantern slides, pictures, objects, trip to museum, art gallery, store or factory; trip to country or park, etc. Mimeograph material, art prints, slides, casts, etc.

Method of distributing and collecting material from class (by monitors).

3. Modification of lesson or outlined plan to meet particular conditions (season of year) (holidays—Thanksgiving, Christmas, Easter, etc.) (war, peace) (industrial and community interests and environment) (strange phenomena, comet, northern lights, floods, storms, fire, etc.). Correlation with other subjects and topics of the school.

4. Practical application of the principles of art mastered in the lesson to the personal, home, community, and later, the industrial or business life of the pupil.

Success in Unit Planning Depends Upon:

- a. Clearness of purpose (motivation)
- b. Choice and organization of the problem ("antecedent and culminating performance")
- c. Emphasis given to essentials and appreciation of relative values
- d. Efficient presentation of fundamental principles of art according to different ages and capacities of pupil, and practical illustration of principles in everyday life
- e. Use of past experiences of the pupil
- f. General progressive arrangement of lesson plans
- g. Order and neatness

Skill in Presenting Units of Instruction Depends Upon:

- a. Questioning ability
- b. Gaining and holding attention and interest of pupil

- c. Economizing time
- d. Meeting individual differences
- e. Fostering group attitude (in study and in working out problems)
- f. Stimulating thought ("thought material")
- g. Using illustrative material and appealing to pupil through his past experiences
- h. Establishing definite principles and giving them practical application
- i. Producing a feeling of definite accomplishment by pupil
Securing and fixing tangible results ("terminals")
- j. Assigning lessons (time, motive, and appeal)

Active Teaching

Includes presentation of lesson and supervision of workroom period.

1. *The Lesson or Problem:*

- a. Review previous lesson.
- b. Introduce new problem by demonstration and lecture.
- c. Discuss the general application of principle or generalization which will aid in developing taste and appreciation of art quality on the part of the pupil, and the mental or intellectual training necessary to build a sound workable foundation of art knowledge and understanding.

2. *Supervision of the Workroom:*

- a. Distribute your time and assistance to all pupils in proportion to their individual needs.
- b. By skillful questioning and suggestions lead the pupils to solve their own difficulties.
- c. When points of general interest come up, call attention of entire group to them.
- d. Suggest method of mastering difficult technique and encourage pupil to try again. Demonstrate and illustrate how a thing should be done but never do a pupil's work for him. Show him (on a separate piece of paper) how he may obtain the results for himself.
- e. See that all pupils are profitably engaged. If they are not, find something productive for them to do.
- f. Show all where data and materials are kept and how to care for and use them.

Successful Classroom Management Depends Upon:

- a. Tact (discretion, sense of justice, self-control, sympathetic attitude toward pupil)
- b. Economy of time
- c. Efficiency in routine
- d. Care of material
- e. Discipline

**Technical Points to be Considered in Observing or
Supervising Instruction in Art Work**

1. Routine:

- a. Were materials for demonstration or illustration ready for immediate use?
- b. Did the teacher show familiarity with illustrative material?
- c. Did illustrative material adequately demonstrate points to be brought out?
- d. Were art principles simple and clear enough in their presentation to allow pupils to grasp them without accompanying confusion in thinking?
- e. Did the class show proper interest?
- f. Was prompt and punctual attendance required?

2. The Lesson Presentation "*Subjective or antecedent performance*" (*thought material*):

- a. Was the lesson presented as a problem to be solved—a challenge to the ability of the pupil? Was the spirit of inquiry—"problem-solving attitude"—evident throughout the lesson?
- b. Did the teacher allow the interest of the pupil to play a part in the organization of the lesson?
- c. How was the interest of the class aroused?—through illustrative material (visit to a museum or art gallery), past experiences, demonstration, practical application, individual experimentation, strange phenomena, seasons, holidays, current events, etc.
- d. Was illustrative material used successfully? Did it contribute to or deter from the solution of the problem?
- e. Were proper generalizations of principles made, and were practical applications presented as a test of the mastery of these generalizations?
- f. Were the pupils, individually, given an opportunity to present their experiences with things of similar nature in the school and at home, that is, with things particularly relating to the topic or problem?

3. The Lesson-Workroom Practice "*Objective or culminating performance*":

- a. Did the distribution of material and preparation for the problem require too much time and confusion?
- b. Did the pupils feel a real purpose in the execution of their work?
- c. Were the directions for procedure so meager or so detailed as to hinder proper thinking on the part of the pupil?
- d. Was the attention directed to the theme in drawing or to the principle in design or construction?

- e. Did the teacher spend her time in the supervision of the work in such a way that the pupils gained insight and independence in the work?
- f. Was attention directed to individual differences of pupils?
- g. Did the teacher insist on freedom and spontaneity of work?

All teachers who desire to grow in power and resourcefulness should become careful students of methods. They should utilize every device which will make their work with the children more effective. The practice of developing a definite and carefully thought-out plan for every lesson will be found to be most productive of results. It provides for orderly thinking, effective guidance, and systematic development of units of instruction without in any way hindering freedom, or the creative impulse in pupil activity. The spontaneous presentation of the lessons from day to day is at best an erratic system. While this procedure may result in some very excellent lesson periods, it does not assure the most efficient or uniformly good work from the teacher. If the expedient of developing a carefully thought-out plan for each lesson is followed, there will be opportunity to study and analyze the plan, to check up on the weak points, and generally to raise the standard of the procedure.

Whenever new ideas are obtained from observation of other teachers' methods, from suggestions of the supervisor, or from study or other sources, these may be added, and the plan may be continually revised until it becomes as nearly as possible a model of effective teaching. The loose-leaf notebook may be used for this purpose, and notes and comments regarding the success of the problem may be made as they occur. In this way the plan may be easily modified and continually improved as ideas and suggestions are obtained.

Requirements of art teachers. Teachers in the public schools are usually graded upon the following important characteristics:

- | | |
|-------------------------|----------------------------|
| 1. Vitality | 6. Qualities as a worker |
| 2. Personality | 7. Control over method |
| 3. General intelligence | 8. Professional leadership |
| 4. Social intelligence | 9. Executive ability |
| 5. Professional spirit | 10. Adaptability |

If a teacher secures a favorable rating on these ten characteristics, and in addition possesses the following good teaching points, she may rest assured that she will encounter little difficulty in classroom procedure or in contact with pupils.

1. A thorough knowledge of subject and principles to be taught
2. A knowledge of the work of preceding and following terms
3. A thorough knowledge of supplementary reading required
4. A clear understanding of the specific objectives or results which are to be secured through the instruction in the course
5. Ability to arouse and hold the interest, enthusiasm, and confidence of the pupils
6. Ability to prepare comprehensive preliminary outline of the course by terms
7. Effective methods of presenting and carrying out of problems, demonstrations, talks, etc.
8. Skill in presentation and use of illustrative material
9. Ability to prepare efficient tests and examination questions
10. Knowledge of scoring and keeping a record of the attainment of the pupils
11. Familiarity with all pupils by name, with general knowledge of their preparation and of their individual needs (Knowledge of their point of view, their difficulties, environment, etc., in so far as possible)
12. Effective control of discipline and physical condition of room and equipment
13. Good professional attitude (sincerity and enthusiasm)
14. Good command of English
15. Pleasing appearance
16. Initiative and self-reliance
17. Energy and health
18. Good general bearing

CHAPTER XV

THE ART MUSEUM AND THE SCHOOL

Visual education. One of the most attractive fields of the modern school is the newly initiated factor of visual aids in education. In this connection motion pictures come first to our minds and too often crowd out consideration of other equally important but less spectacular devices of this type of education. The scope of the motion picture as a phase of "visual education" has been studied very thoroughly by Dr. Frank N. Freeman and a group of educators. Results of an investigation of motion-picture devices and methods conducted under the direction of Freeman have been recorded in a volume entitled *Visual Education*.¹

The field of art education is particularly adapted to instruction through use of the cinema. Through the motion picture a study of methods and processes of the artist may be presented in a vivid and fascinating way, and the development of art appreciation may be undertaken upon a wider and more practical level than has been possible through use of slides and prints. However, slides and prints are available for teachers and schools in all parts of the country, while the motion picture must, of necessity, remain somewhat restricted to schools having ample funds and equipment for its introduction.

Another important aspect of the work of visual education, and the one with which this chapter is concerned, is to be found in the activities of the leading museums of the country. Their great wealth of informational material is being

¹ Frank N. Freeman, *Visual Education* (Chicago, University of Chicago Press, 1924).

made available for use in the public school, and effective co-operation between these two institutions is rapidly becoming a significant educational factor in many localities. All students of education, and students of art education in particular, should become familiar with the great possibilities for the further development of this work. The influence of the museum is not confined to its immediate territory, but reaches out as far as a sympathetic attitude on the part of educators of the country will permit.

One of the chief functions of the art museum is the teaching of art appreciation through visual instruction. This kind of instruction can easily be accomplished by making direct use of the excellent collections of art material contained in the museum. In art education the most satisfactory results and the most lasting impressions are to be obtained through the study of original objects of fine quality. In this sense, the museum is restricted quite generally to its own particular locality. However, the medium of the lantern slide, the photograph, the print, and the traveling loan exhibition, permit the museum to extend its activities of visual instruction throughout a very wide territory, and to a great multitude of people.

Educational work of the museum. Most museums to-day are equipped to meet the needs of schools desiring coöperation. This is done by assisting teachers in preparing courses of study to be used in connection with the museum collections. Frequently classrooms are provided which are equipped with stereopticon lanterns. These rooms are turned over to the public-school teachers, who may be supplied with lantern slides, books, photographs, and collections of objects, if desired, for use with their classes. In many cases, the museum will supply an instructor from its staff to give illustrated talks upon various topics of art to visiting pupils from public or private schools. Members of the staff are also sent to the schools to give illustrated lectures when

desired. Museum material for distribution includes not only slides, but mounted photographs, postcards, charts, facsimiles of prints, electrotpe reproductions, mounted examples of textiles and laces, duplicate casts, special exhibitions of paintings, etc. Recently, motion-picture films of great educational value have been prepared by museums and made available for distribution to schools and communities at a nominal rental fee.

The collections of the museums offer a rich store of illustrative material adapted for use not only in the classes of art and industrial art, but in such courses as history, language, English, geography, civics, natural science, household art, and other studies. Certainly these courses can be enriched and new interest created in them by the use of the valuable objective material placed at the teacher's disposal. The Metropolitan Museum of Art in New York City illustrates this point in one of its educational publications:

From the kindergarten to the college, every class can find some point of contact between school work and the Museum collections. Take English, for example. A class studying Tennyson's *Idylls of the King*, Scott's *Marmion*, or *Ivanhoe* will appreciate and understand the accounts of battles and jousts better after seeing the mailed figures on horseback in the Hall of Armor. One scene from *Ivanhoe* is the subject of Delacroix' *L'Enlèvement de Rebecca*. To illustrate the *Merchant of Venice*, photographs of Venetian canals and buildings may be looked at in the Photograph Collection of the Library; paintings by great artists—Canaletto, Guardi, Rico, and Turner may be studied; Millais' picture of Ellen Terry as Portia may be enjoyed. Art and literature alike are permeated with Greek and Roman Mythology, and so each may help in the study of the other. The pupil who has learned the story of Cupid and Psyche in connection with Milton's *Comus*, will remember it better for standing before Rodin's conception of the characters at the moment of Cupid's flight.²

² Metropolitan Museum of Art, "The Metropolitan Museum of Art and What It is Doing" (New York, 1923).

The Worcester Art Museum, Worcester, Massachusetts, analyzes its educational opportunities as follows:

The constant attempt to bring about a relationship between the contents of the Art Museum and the knowledge already gained in the schools, is one in which the teachers and the Educational Department find many opportunities for coöperation. English, History, Languages, Geography—all furnish the background for sympathy with the Art Museum's contribution, and the latter illuminates or elaborates these other subjects.

A course in mediæval civilization had the direct purpose of helping the students realize a vivid and living background for the story of *Ivanhoe*. Indirectly it awakened a new interest and understanding of an interesting period in the history of art. A class in ancient history devoted one period a week during the school year to visits to the Museum for talks, with lantern slides, or opportunities to draw from Egyptian objects and Greek vases. It is not to be doubted that the ancient world has come to exist for these students, not as a group of mere facts, but as a living actuality, because of the contact with these original eloquent records, and because of the acquaintance which has been established with the architecture and other arts of the period.

Thus, for many studies the Museum may be said to serve as a laboratory—in function not unlike a science laboratory. From the contacts which the students have had with the Museum there should result a realization that history lives in man's art expressions and that these are not things apart.³

Museum material makes an especially strong appeal to children, and if used properly to supplement class work may become a means of greatly enlarging the lesson taught, and may assist greatly in the retention of facts concerning the lesson. Often a children's room is maintained in the museum where objects of special interest to children are exhibited, and where children may come to draw and read at their own pleasure and in their own way. The museum to-day is recognized as a "*treasure house*" for the child as well as for the

³ Worcester Art Museum Bulletin XVIII, Worcester, Massachusetts, July, 1927, pp. 48-49.

adult. Brooklyn, New York, boasts of the first independent children's museum in the world. It is maintained solely for children and over 200,000 visit it annually. Being located in the heart of a great city where opportunity to see and study the beauties of nature are meager, it is in reality an open door to a wonder world.

Museum coöperation. In the past the museum has not been a part of the public-school system, or associated to any great extent with the local Board of Education. There is a tendency at the present time for these two organizations to come under a more mutual arrangement. In some instances, the funds for maintenance of the educational work of the museum are supplied through the city Board of Education. There is certainly a growing tendency on the part of superintendents and principals of schools to coöperate with the museums in developing a school-museum program. The educational work of the museum is offered, not to compete with or supplant courses of the public school, but to supplement them by offering opportunities for the study of fine and beautiful things not available in the schools. Saturday classes, extension courses, and a regular schedule of museum visiting is being systematically developed in many cities.

In Cleveland, the school-museum program is an activity of the Board of Education in connection with the museums. Coöperation has been established in the belief that "contact with things in museums gives to children new interests and new experiences which vitalize the meaning of life."

To carry out a program of field trips to the museums, teachers have been placed at the museums. Their duties are to meet and teach visiting classes from the Cleveland public schools. They are employed by the Board of Education, are under the same rules and regulations as other teachers in the school system, and work under the direction of the curators of education at the museums. In the selection of museum teachers, consideration is given to their teaching experience and to their knowledge, interest, and enthusiasm for the subjects which they are to teach.



Courtesy of the Cleveland Art Museum.

FIG. 20. MUSEUM INSTRUCTION. CHILDREN FROM THE PUBLIC SCHOOLS MAKING OBSERVATIONS IN THE COURT OF ARMOR OF THE CLEVELAND ART MUSEUM.

Sketches were made and notes were taken. These were used in the writing of a play and in creating costumes and stage equipment for a school play and other projects.

Having laid such a foundation for a coöperative school-museum program, it was left to justify its own existence. That it has succeeded is evidenced by the large number of classes from the elementary and junior high schools in the city which have taken advantage of it.⁴

R. G. Jones, Superintendent of Schools in Cleveland in 1927 indicates the effectiveness of museum coöperation as follows:

The advantages that children derive from studies in the museums are obvious. Valuable exhibits, which could not be owned by the several schools, stimulate interest, not only in the immediate field of art, science, and history, but also strongly supplement other studies by increasing the volume of general knowledge. The coöperation between schools and museums has proven a happy relationship.⁵

The Metropolitan Museum of Art was one of the first museums of the world to adopt an extensive policy of art education, and may be classed as a pioneer in this field. Now practically all of the large museums of the United States provide for coöperation with the schools and offer courses in art appreciation for the general public. This movement is growing and will continue to grow. It becomes an important factor in the training of teachers of art. Prospective teachers should know the possibilities of museum coöperation. They should be familiarized with the opportunities to use this wealth of material contained in the museum for vitalizing their school programs.

Museum help for the small town. The educational advantage of the museum is limited, of course, quite largely to schools adjacent to the field of its activity. However, schools remote from the museum may take advantage of illustrative material available for outside distribution.

A committee working under the auspices of the Western

⁴ Cleveland Museum of Art, "Cleveland School-Museum Program," April 28, 1927, p. 1.

⁵ *Ibid.*

Arts Association published a report in 1922 summarizing the kind of material which may be secured from various museums and other institutions for public school use.⁶ A compilation of sources of museum and other auxiliary material for use in the teaching of art is given under Topic V, General Illustrative Material of the Classified Bibliography in the appendix of this book, pages 335-338. Suggestions from this material will be found very helpful to teachers in the average school not fortunate enough to have a museum near at hand.

Even the small towns can make a beginning towards a collection of art objects and look forward to the time when an art museum may become a possibility. Teachers and supervisors of art might make an inventory of important objects of art in the community. A collection of unique and artistic things might be suggested, and interested persons persuaded to give or lend such objects for purposes of exhibition and study. Exhibitions could be held regularly at some accessible place such as a store, library, or school building. It would be possible to persuade benevolent residents to will art objects to the community exhibition committee and in this way a small museum unit might be established either in connection with the school or as a community project.

Walter Sargent has left with us a sonnet expressing his understanding and appreciation of the museum as a factor in art education:

THE ART INSTITUTE⁷

A shrine thou art, close to the busy street,
Where dwell those dreams that beauty weaves for men.
No phantom visions fading from our ken
Are here, but dreams wrought out till in them meet

⁶ Mary J. Brison, "Available Help in Art Appreciation for the Smaller City Removed from Art Museums," *Western Arts Association Bulletin, Twenty-eighth Annual Report, 1922*, pp. 175-193.

⁷ Courtesy of Mrs. Walter Sargent.

Enduring substance and the spirit fleet.
Joys of high passing moments they retain.
Here from all times, from every land's domain
Live in abiding form the dreams complete.
When from thy halls I seek the street once more,
I fear me lest the outer world seem lorn,
But for a season all I see is drest
In ancient orient pattern or the lure
Of sparkling color from the newer west,
Through thee my dulled perceptions are reborn.

CHAPTER XVI

TESTS AND MEASUREMENTS

The value of tests in improving instruction. "A maximum of learning in a minimum of time" is a slogan used extensively in educational discussions at the present time. As previously mentioned, modern educational criteria require higher standards of attainment, broader surveys of the social and industrial needs to determine aims and objectives, courses of study which will supply the necessary subject matter to meet these objectives, more efficient methods of instruction and procedure in presenting subject matter, curriculum building which will eliminate waste of time and energy of both pupil and teacher, and last but not least in importance, scientific methods of measuring attainment of aims and outcomes of instruction in the various subjects of the school. In order to accomplish the progressive demands of education, it is necessary to adopt scientific educational procedure and to make use of educational research in every way possible. Testing devices offer time-saving methods for checking different phases of the school program, and offer means for discovery of many defects, and remedial measures for the correction of these defects.

Leading school systems all over the country are solving many important problems by the proper use of tests. The technique of improving instruction through the use of tests has been quite carefully developed and adopted in connection with many subjects of the school, such as reading, arithmetic, spelling, and handwriting. General intelligence and mental tests aid greatly in classifying and grading pupils within the school. Educational research is extensively occu-

pied with the problem of tests in all phases of school life. There has been a long-felt need for work of this kind in the field of art education.

The suggestions for testing in art education outlined in this chapter have been based on the procedure which has been adopted by the Laboratory School of the University of Chicago for improving its instruction through the use of tests. The tabulation of general uses of tests is taken from a report of testing made by Gray in 1918.¹

General uses of tests. The possibility of the use of tests as a regular part of the school program is very great, as indicated in the following summary.

1. Intelligent application of testing devices supplies information concerning many phases of instruction, from the broader issues involved in the course of study to the detailed difficulties encountered by individual pupils.

2. Tests secure given types of information concerning school problems economically and effectively under uniform conditions. Such informational points are difficult for the ordinary teacher to notice or determine during the regular classroom routine because her mind and time are devoted to immediate problems.

3. Tests contribute towards improvement in methods of instruction by selection of the major points of emphasis in each grade in given subjects, the determination of individual needs, and the determination of the relative difficulty of subject matter in order that emphasis may be placed in instruction where it is most needed.

4. Tests stimulate new interest in teaching and incorporate the spirit of investigation, closer scrutiny, and open-mindedness on the part of teacher and supervisor. They enable results of instruction to be summarized, presented in graphic

¹ William Scott Gray, "The Use of Tests in Improving Instruction," *The Elementary School Journal*, Vol. 19, October, 1918, pp. 121-142

or tabular form, and discussed at faculty meetings with a view to practical reorganization and improvement.

5. Tests provide a means of reclassification of pupils on the basis of ability and instructional needs. They make possible the establishment of definite standards of attainment in various problems and projects.

6. The fundamental purpose of all testing and classroom investigation is *improvement of instruction*. Tests make possible a procedure which is objective, impersonal, and analytical. They offer scientific investigation as a substitute for guess work in scrutinizing results of instruction. They supply a means of discovering defects and pointing out remedial measures.

Art supervisors and teachers who are willing to make the necessary adjustment to include tests in their program, will be able to meet many of their special difficulties in terms of demonstrable objective material.

7. In general, tests supply practical methods for analyzing general and specific phases of the school program.

Diagnostic value of tests. Proper tests may serve as a check on the system of art instruction, and aid in pointing out the weak and low spots. They aid in determining whether or not significant phases of instruction have been neglected, in opening up ways to improve and perfect instruction in these phases, and in bringing the work all within a comparative basis. They make possible the comparison of results of instruction objectively and on a uniform basis in a particular class, grade, school, or school system.

Miss Jean Kimber of Harris Teacher's College, St. Louis, Missouri, summarizes reasons for testing and measurement in art education as follows: ²

I. We can measure the improvement of any child in terms which he can understand.

² Jean Kimber, "Scales for Measuring Results in Drawing," *School Arts Magazine*, Vol. 14, February, 1915, p. 334.

II. We can compare the work of the various children in a class at any time and note their relative improvement.

III. We can compare the work of two classes in different places, can see how they differ, and can discuss possible causes such as former training, environment, and methods of teaching.

IV. We can see what happens if we try different methods, and determine which method gives better results.

V. We can make clear to other teachers, and even to the children, just what our standards are, and they can see for themselves when their work falls below.

VI. Comparison can be better made with a scale than by guess or the various individual opinions of various teachers.

If the testing program is conducted from the diagnostic point of view, significant remedial measures may be discovered for improvement of weaknesses and defects in the art curriculum.

Content of tests in art education. In planning tests for use in art education, we must be sure that they are appropriate and deal with important aspects of our work. There is no justification whatever for tests which involve relatively useless or obsolete subject matter, or subject matter too difficult for the age of the pupils to be tested. Formal, abstract phases of art, having no practical relation to public school work, should be avoided.

The content of art tests may be divided into special groups covering special fields of art, such as fine art, industrial art, commercial art, graphic art, household art, and art for everyday life. Or the content may be divided according to particularized activities or manifestations of art such as drawing, painting, design, modeling, and the various exercises and projects of the handicrafts and industrial arts.

There are many significant phases of art education which may furnish valuable content for tests. The following classification of topics suggests some of the possibilities for test material:

- Art Appreciation (æsthetic responses)
 - Good taste and discriminating judgment
 - Sensitiveness to beauty
- Art Technique (motor responses)
 - Special skills in the various arts
- Art Talent (outstanding abilities and traits)
 - Special native capacities in the various arts
- Understanding and Practical Knowledge of Art
 - Use of art in everyday life
- History of Art
 - Knowledge of the art of the past

It is apparent that one test cannot adequately cover the field of art. Many different kinds of tests are necessary to meet efficiently the needs of art education. All phases of our work do not lend themselves to the technique of scientific measurement; however, certain phases of it can be tested, and the use of tests in this respect will tend to develop the judgment of both teacher and pupil, and to raise the general standard of art work in American schools.

Special talents and skills. Tests may be devised which aim to measure special talents and skills. This is a field of testing having great educational possibilities, and one to which little consideration has been given by educators and psychologists. Christensen and Karwoski emphasize the point that art tests "bring out a special phase of mental activity which is not reached by the intelligence tests."³

Seashore and Meier have analyzed the possibilities of tests and testing procedure in the arts. Seashore asserts in the introduction to a recent research bulletin⁴ "that an entirely new field of art education must be developed in the form of interpretation and evaluation of art talents as re-

³ Edwin O. Christensen and Theodore Karwoski, "A Test in Art Appreciation," University of North Dakota Departmental Bulletin, Vol. IX, No. 1 (January, 1925), p. 3.

⁴ Norman C. Meier, "Æsthetic Judgment as a Measure of Art Talent," University of Iowa Studies, Vol. I, No. 19 (August, 1926), p. 4.

vealed by such measures." He further predicts "that this new approach of the subject may lead to new coöperative and varied attacks upon the problem of educational selection for training in art."⁵

Art talent may deal with observation, selective memory, creative or inventive ability, originality, constructive ability, spontaneity, freedom of expression, accuracy of expression, force of expression, color sense, the sense of order and good proportion, the sense of harmony and fitness, discriminating judgment, æsthetic response to beauty, and good taste, with many other special factors involved in the analysis of the complex function of art expression.

Art skills may involve the technique of various kinds of manual expression, and the factor of mind, hand, and eye coördination. Ability to use the different media of art may be measured, such as skill in the use of pencil, pen, crayon, brush, charcoal, water color, tempera, oil, and pastel, skill in modeling in clay or plasticine, skill in soap carving, and in the many constructive operations of the art course involving the use of various tools and materials. Manipulative activities in all the handicrafts may be utilized as a basis for testing exercises, and furnish an inexhaustible field for empirical investigation.

Suggestions for investigation. Manual has made an experimental study of the use of tests to discover special ability in drawing. This experiment has yielded a tentative program of tests for the measurement and diagnosis of art talent as follows:

1. Tests of the elementary ability to represent, by lines and areas, figures and objects observed
2. Tests of the ability to observe
3. Tests of the ability to select from a complex visual situation the most representative and the most beautiful aspects

⁵ *Ibid.*, p. 5.

4. Tests of the memory for visual forms
5. Tests of the ability mentally to manipulate visual forms
6. Tests of ability to control hand movements in accordance with visual percept and image
7. Tests of ability to invent, to bring together into new artistic combinations, the elements of different visual experiences
8. Tests of ability to judge the beautiful in line, form, color, and composition
9. Tests of ability to discriminate differences in color
10. Tests of ability to discriminate differences in visual magnitude
11. Tests of acuity of vision
12. Tests of general intelligence ⁶

An analysis of this program suggests a classification more definitely in terms of art talents and skills as follows:

1. Various forms of representation and art expression
2. Observation and accuracy of vision
3. Memory and memory drawing
4. Selection, discrimination, and judgment
5. Mind, hand, and eye coördination
6. Invention, creation

In Chapters XVII and XVIII an investigation is discussed in which all the items of the above list have been included except No. 6—the ability to invent or create.

Tests dealing with the ability to originate, invent, create, or produce art have great possibilities for scientific study. Likewise, testing of the memory for visual capacities through observation and memory drawing offers a wide field for research in art.

There are innumerable problems and many important questions relating to the teaching of art that may be investigated by the use of tests. For example:

1. What phase of instruction should receive emphasis in each grade in order to improve the art accomplishment?

⁶ Herschel T. Manual, *Talent in Drawing* (Bloomington, Ill. Public School Publishing Co., 1919), pp. 135, 136.

The art accomplishment may be increased by determining means of economizing the time and energy of the pupil so as to make his short sojourn in the school as effective as possible; by concentrating the attention upon those phases of instruction determined upon as most important; by emphasizing each phase of instruction at that stage in the development of the child when such instruction is most appropriate; and by selection of subject matter and methods of instruction on the basis of well defined and highly desirable outcomes. Tests can be made to aid greatly in determining effective solution of these problems.

2. What are the specific needs of each pupil?

Art is a very complex subject, involving a number of distinct accomplishments. Several specific abilities are involved, such as: (1) Ability to draw or paint (copy or represent a given thing graphically, illustrate and present mental concepts in graphic form, narrative representation, self-expression, memory drawing, observation); (2) ability to design or compose (originate, invent, and create); (3) ability to appreciate and enjoy art (understanding, taste, and good judgment); (4) ability to use different media (technique); (5) motor ability (graphic expression, modeling, constructive operations, and various activities with emphasis upon the method and skill of producing).

Systematic training in these various accomplishments definitely increases the visual experience, the creative imagination, originality and invention, perception, deliberation and initiative on the part of the pupils. The powers of self-expression, a sense of values, and a sound appreciation of art quality may be developed. Through exercises in memory drawing the mind may be trained in the retention of visual images, in greater observation, and more accurate description of objects.

Some pupils are gifted naturally with all of these abilities,

others with only one or two, and some have very little, if any, of these abilities. Some pupils naturally draw very easily but have no originality or creative ability, hence they are good in drawing, but poor in design, and vice versa. Some pupils have a great deal of taste and art appreciation, but lack motor control. They possess the mental ability necessary in art work but lack the muscular control. They are deficient in technique.

So we find pupils ranking high in some abilities, yet very low in others; some with a fairly equal balance of abilities in higher and lower degrees from the "special-talent" pupils to the hard-working plodders. Why is this? Tests that can be used to investigate and give accurate and detailed information concerning the real accomplishment of each child along the lines mentioned, and that will show his individual needs, will aid us greatly in solving such problems, and in determining methods of instruction to meet the requirements of special cases. Tests may be used to good advantage in determining many of these inequalities in the school life of the pupil. Remedial measures may then be taken early to equalize and correct deficiencies and delinquent abilities. A study of psychology is very important in this respect. The coöperation of a good psychologist in planning tests to meet the problems of art education is highly desirable.

3. What changes in classification of pupils are desirable?

Pupils in the various grades differ widely in their accomplishment along various lines, as has been pointed out (drawing, painting, design, appreciation, technique, construction).

Also pupils advance in a subject at different rates of progress. Expert teachers have repeatedly declared that maximum results are secured through group instruction when the pupils approximate the same general level of accomplishment.

The attainment of pupils under ordinary conditions of grouping by grades in the public school has been studied very carefully by educators. As a result of many investigations the "normal probability curve," Figure 21, has been developed as an index of the distribution of accomplishment to be expected from ordinary group instruction. The base line represents the scale. The curve varying in height represents the number of pupils making the scores indicated by the scale.

The graph indicates that 7 per cent of the pupils will be

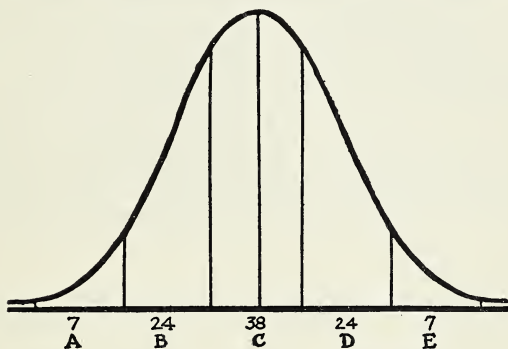


FIG. 21. A NORMAL PROBABILITY OR FREQUENCY CURVE.

"superior," attaining a grade of A; 24 per cent will be in the group usually designated as "good," receiving a grade of B; 38 per cent will be of "medium" ability, and their grade is indicated as C; 24 per cent may be classed as "poor," with a grade of D; and 7 per cent as "inferior," with a grade of E.

However, if we are dealing with pupils in an elective course which attracts only special-talent pupils, or in a school where pupils are grouped according to level of accomplishment, such a curve would then not be suitable as a guide for the grading of pupils. For example, if all "A" and

"B" pupils, all "C" and "D" pupils, and all "E" and "F" pupils are placed in separate groups for instruction, we could not expect to obtain a distribution of attainment as varied as in ordinary groups. The attainment in such a case would tend to become equalized with a few pupils doing "superior" work, and a large number with about the same attainment.

It is a debatable question whether or not instruction of pupils in groups based upon relative equality of attainment would be a wholly effective educational procedure. Tests could be used in studying this problem and as an aid in standardizing attainment in various grades and schools. In this respect, however, it must be borne in mind that standardization is not static when properly conceived. A progressive school must set up standards, and thereafter continually scrutinize its instruction to determine the relation of these standards to the future attainment of pupils. As methods of teaching improve, types of instruction and standards of attainment that were appropriate for a given grade one year may not be the most appropriate two and three years later.

Need for further development. Very little has really been accomplished in public-school art testing up to the present time. The topical bibliography given in the appendix outlines the pioneer work which has been done. Scientific measurement of pupil attainment offers fascinating possibilities for supervisors and teachers who have the educational background to conduct the work.

It is impossible to prophesy what the future holds in regard to the development of testing in the field of art education. It is certain that innumerable problems exist in the school to-day needing careful systematic study. Further suggestions along this line are included in Chapter XX. A modern school must canvass its problems intelligently by use of tests and other devices and means, and frequently

check and compare results. This is particularly true in the department of art. The art supervisor in reality becomes an efficiency expert in respect to the problems of art education. The function of the supervisor consists in serving as a helpful stimulating leader in meeting the progressive demands of education in its various aspects.

Wilson characterizes the use of tests in the school as follows:

The work of measurement in education, using the term broadly enough to include the measurement of mental and physical ability, as well as the measurement of subject matter, bids fair to do more than any other single piece of work to place education on a scientific basis. Since the beginning of work along this line in this country, and its promotion under men like Thorndike, Ayers, Strayer, Judd, Curtis, and others, education has gone forward by leaps and bounds. No progressive educator can fail to appreciate the immense significance of this work.⁷

⁷ G. M. Wilson, "The Proper Content of a Standard Test," *The Elementary School Journal*, Vol. 19, January, 1919, p. 375.

CHAPTER XVII

APPRECIATION TEST AND DRAWING TEST USED IN EMPIRICAL STUDY OF PUPIL ABILITY IN PUBLIC-SCHOOL ART COURSES

It is the purpose of this chapter to describe an investigation made to determine the relative extent to which drawing ability, and ability to appreciate art quality, are developed through present-day methods of instruction in the public school. The study involved the definition of the aims or objectives of art instruction, and the organization of tests which can be used in determining the extent to which the objectives have been attained. Very little time will be given to a discussion of aims, as this topic has been previously outlined in considerable detail. The following paragraphs reiterate briefly the modern conception of the most important results of art instruction in the public school.

Analysis of aims or objectives of art education as a basis for tests. Two significant and fundamental outcomes of art education are revealed by an analysis of the relation of this subject to the social and occupational life of the pupil. These are, first, ability to recognize and appreciate art quality and to apply this ability to the needs of everyday life, and secondly, ability to produce art quality even though in a relatively elementary form.

Art instruction in the past has fallen short of its great educational possibilities because it has overemphasized training in technique and has failed to build up a type of art knowledge which is needed as an important part of a pupil's general education. If art instruction can develop on the part of every pupil true appreciation and knowledge of art

quality in all things, it can become an active, essential, vital force in the lives of the people. Art in the public school can attain this objective when taught so as to equip every individual with a practical knowledge of the many applications of art to the problems of everyday life.

Carefully planned art activities involving study of basic elements and fundamental principles aid in the development of discriminating judgment and appreciation recognized as a major objective of the course of study in art. Such activities not only deal with appreciation of art quality, but with production of art quality in a minor way.

Training in art which aims to develop great technical skill does not add greatly to the practical equipment of the average pupil for later life. Such technical training can be introduced in the elective art courses of the later grades in ample time to meet the needs of pupils possessing art talent and desiring to specialize in the subject of art. The proper end of art education in the elementary grades is training in general art knowledge and the practical application of this knowledge in such a way that it will serve the needs of all pupils and not simply the few. In the high school the art work may properly become special and aim to serve the needs of the few who desire to become specialists in art or who desire to continue art as an elective study for the added culture and appreciation thereby afforded.

Essential phases of a course of study in art which will be of practical value to all pupils in meeting the problems of art as related to everyday life may be summed up as follows: (1) efficient training in art knowledge and appreciation, and practical problems in design and construction as aids to this end; (2) simple problems in drawing to develop practical graphic expression. This means training in ability to express ideas in a clear and definite manner through the medium of drawing. Good drawing is necessary for good design.

Art, through its use of color, design, pattern, and descrip-

tive power, can be made a force touching everyday life at every hand. All people find it necessary to decide questions of shape, arrangement, and color. Few can create works of art, but all must use them. Household, civic, business, and personal affairs all require careful art considerations. We do not all require sufficient knowledge to design a building or monument, but all people need, as a part of their general education, practical knowledge of what is in good taste, refined, and according to recognized standards of art, so that they may decide many questions involving principles of art related to the home, business, and industrial life. Those who lack a good workable art knowledge have no background for art judgment, and make wrong decisions which result in economic waste. Evidence of this can be found in our streets, public monuments, buildings, store windows, clothing, and manufactured products. A country's industrial products are an index of its development in art.

Types of tests required to measure the fundamental outcomes of art instruction. Following the classification of art abilities thus far defined, we may devise a series of tests which will show how far the schools are successful in cultivating such abilities, and the ages at which the various abilities seem to mature. Two distinct types of tests were devised and used as a basis for the investigation described in this chapter: First, those that deal with *ability to appreciate art quality* (whether in a chair, rug, dress, painting, statue, or building). This may be thought of as a mental product of art training which is developed to aid pupils in making choices according to correct standards. Design, properly studied, aids greatly in developing this type of ability. Second, those which deal with *ability of graphic expression*. This means ability to represent graphically ideas and things of artistic quality. This is derived through the study of drawing, painting, design, modeling, construction, etc. As

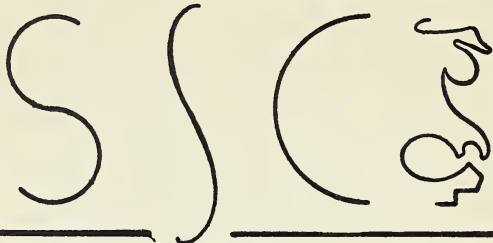
drawing is a fundamental type of representation, it will serve as a satisfactory means of testing this ability. A pupil cannot produce skillful design until he can draw the thing that he wishes to use in his design; hence drawing and design are closely allied. Many schools have adopted the practice of eliminating a large amount of drawing and painting from abstract material to develop pure technique, etc., and have more intimately coördinated the work of drawing and practical design, thereby saving considerable time, and adding an element of interest and direct practicability to the work. However, the development of ability to draw still remains as a prerequisite to design and special art work of later years.

Test No. 1 is a discrimination test. It was designed to measure the ability of pupils to select and make judgments involving art principles. The problems of this test offer a means of measuring the pupil's reaction towards art principles, and the type of problems frequently presented in the design courses of the schools. They are similar in character to the problems encountered in the social and occupational demands of everyday life. Test No. 2 was designed to measure the accomplishment of pupils in drawing ability or graphic expression.

Description of Test No. 1—Appreciation Test. A series of fourteen problems in simple selection or discrimination were prepared as illustrated by Plates I, II, III, and IV. They offer a means of testing ability to discriminate between superior and inferior art considerations. Each section of the test is so arranged that the pupil can record his judgment by making a choice between three or four figures. There is only one correct choice possible so that the scoring of results is very definite. The collection of figures is so made up that choice is not too easy. It would be possible to make the contrast so gross as to compel the pupil to make the right choice, but this exaggeration of differences has been care-

ART APPRECIATION TEST

1



2



3



4

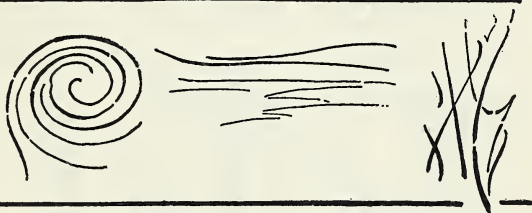


PLATE I

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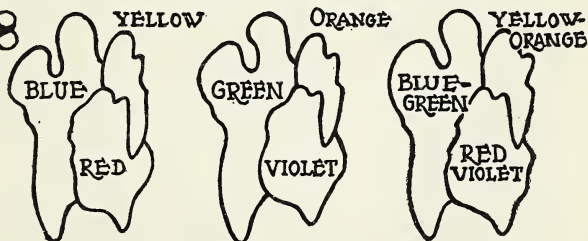
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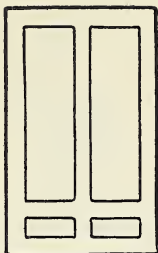


8



CRUDE COLORS (full strength) — SOFTENED,
HARMONIZED COLORS

9



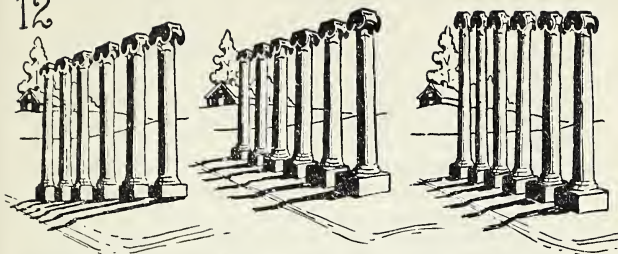
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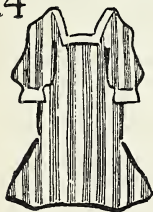
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13



14



fully avoided. There are fourteen definite problem-solving reactions in Test No. 1 as follows:

TEST NO. 1.—ABILITY TO APPRECIATE (MENTAL)

- I. Refinement of curves (line-abstract). Choice between pleasing, graceful, quality in curves and mechanical, uninteresting types.
- II. Refinement of line and form (contour). Choice between refined, graceful form and crude, uninteresting, and exaggerated form.
- III. Appropriateness in utility (line and form). Choice of most appropriate and pleasing quality for a particular purpose.
- IV. Arrangement (line and form; rhythm). Choice between stiff, equal, geometric spacing and arrangement, and variety, order, and rhythmical arrangement.
- V. Rhythm and grace (harmony of line). Choice between rhythm, grace, and harmony of line groups and groups lacking this quality.
- VI. Expression in line (rest or action). Contrast between expression of quiet, calm, or repose in line groups and vigor, action, and unrest.
- VII. Decorative possibilities for design. Choice between extreme simplicity and complexity in selecting plant forms for design motifs.
- VIII. Color sense (color harmony). Choice between softened, related colors and crude, unrelated colors.
- IX. Spacing and proportion (variety and interest). Choice between proper variety and interest in space breaking and equal, uninteresting, or exaggerated proportions.
- X. Pictorial or decorative composition (order and arrangement). Choice between proper order and arrangement and crowded or equally spaced, monotonous composition.
- XI. Spacing (point of greatest interest). Contrast between correct and improper space relation.
- XII. Perspective (vanishing point). To test knowledge of laws of perspective.
- XIII. Perspective (foreshortening). To test knowledge of laws of perspective.
- XIV. Appropriateness (accent and characteristics of line). Choice of correct use of pattern for a particular purpose.

These tests were prepared in quantities, a separate copy being given to each member of a class. This prevents pupils from influencing each other in their judgments, which often happens in group tests. Names were written on the sheets and the pupils were required to sit at attention while each problem was explained by the instructor, then all indicated their choice by checking it on signal from the instructor.

This test requires less than fifteen minutes and was conducted with no more comment than was necessary to indicate what the choice was to be in each problem. Brief instructions were found to be more successful in explaining the tests than elaborate discussions of principles involved in the choices. Care must be taken that the person giving the tests does not make explanations that will influence the pupils' decisions; hence the following uniform instructions were given in all grades:

1. Study the curves at the top of the page. Decide which curve is most graceful. Mark it.
2. Decide which vase form is most pleasing.
3. Decide which electric light bracket has most appropriate use of lines.
4. Which group of lines and spots has most pleasing arrangement?
5. Which group of lines has the most rhythm and grace?
6. Decide which group of lines is most suggestive of quiet, calm, or repose.
7. Mark the flower form that has most possibilities for a design motif.
8. Mark the color group that is most pleasing.
9. Which arrangement of door paneling is most interesting?
10. Which pictorial arrangement is most pleasing?
11. Mark the book cover that has the best placing of title.
12. Mark the drawing of Greek columns that shows best perspective.
13. Mark the drawing of the house that shows best foreshortening of lines.
14. Decide which dress pattern would be most appropriate for a very stout, short girl.

Description of Test No. 2—Drawing Test. This test is similar to the usual examination in elementary freehand drawing. It was designed to test ability to draw from specification, to copy, to draw curved lines, to draw from memory, and to draw from simple objects involving foreshortening and perspective. A period of thirty minutes was allowed for this test in all schools, to obtain a uniform comparison for fairly rapid drawing. Only one sheet of paper was allowed each pupil and all the drawings had to be made on one side. This was done to simplify the problem of scoring.

TEST NO. 2—ABILITY TO DRAW (REPRESENTATION)

- I. To test proportion drawn from specification.
 - a. Draw freehand a small-scale rectangle in the proportion of 5×12 .
 - b. Draw freehand a small-scale triangle in the proportion of $4 \times 4 \times 2$



FIG. 22. CURVES USED IN THE DRAWING TEST.

- II. To test proportion in representing a given figure (copy).
 - a. Make a small-scale drawing of the map on board (United States).
- III. To test drawing of curved lines.
 - a. Copy the curved lines drawn on the board. [Here the instructor drew on the board three groups of well selected curves.] This enables the pupil to see how they are drawn. See Figure 22.

IV. To test representation (from memory and from objects).

- a. Draw from memory a horse (side view).
- b. Make a sketch of the chalk box (on desk).
- c. Make a sketch of the waste basket (on chair).

It is evident that these two types of tests do not measure all phases of art ability. For example, they do not measure the various types of technique—pencil, pen, and brush; the handling of different art mediums as oil, water-color, charcoal, etc.; or the many kinds of construction and industrial work practiced in the schools. The chief aim of this investigation has been to study results of instruction in the essential factors of practical art ability for the mass of pupils, and not for the relatively small per cent of special-talent pupils. It is believed, however, that the tests are sufficiently inclusive to cover the subject matter and aims of art instruction during the formative and most important period of the pupil's school life.

With the limitations mentioned above, the tests offer a means of determining the relation, or lack of relation, between two chief objectives of the art course, and may be used to advantage in checking up subject matter, and in determining wherein the school course needs reorganization. The results also indicate whether or not significant phases of instruction have been neglected and need additional emphasis.

The two tests described aid in showing how far the schools are successful in meeting modern demands of art education. They determine the extent to which certain art principles have been mastered, and the extent to which certain standards of attainment have been reached. Tests of this nature are of value in analyzing and studying the relative abilities of pupils of different grades of a school. They offer a simple method of comparing the results of instruction in the various grades and for comparing the attainment of one school with that of another. They suggest methods of obtaining aid in

curriculum building and for developing school courses of study.

These tests were given in several different Chicago schools to approximately one thousand pupils with very interesting results as outlined in the following chapter,

NOTE: Several years of experimental work in techniques of testing children in art indicate that excellent results may be secured from "home-made" tests. Such tests are designed by the teacher or supervisor to measure desired outcomes and specific aspects of their own individual type of instruction.

The tests described in this and the following chapter are offered to demonstrate the possibility of measuring devices planned to meet particular needs. The appreciation or discrimination test was prepared by mimeographing in sufficient quantities to supply the requirements of the group to be tested. The outlines of the color problem, No. 8, were mimeographed and the colors were painted in by hand.

If the tests are to be given in all grades or in several schools, as was done in the recorded experiment, the problem of quantity becomes a factor. The following procedure permits utilizing one set of tests in several grades. Instead of asking the pupils to mark their choices with pencil, have them use chalk. After the scoring is completed, the chalk can be brushed off completely so there will be no possibility of the chalk marks influencing other pupils who take the test.

Tests for many different types of subject-matter and teaching procedures may be developed which will repay the teacher or supervisor for the effort expended in their preparation.

CHAPTER XVIII

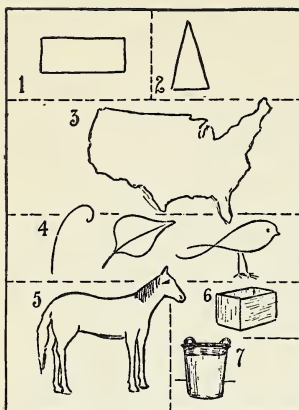
SCORING AND TABULATING RESULTS FROM TESTS

In Chapter XVII description was given of the method employed in securing results from use of the appreciation and drawing tests, and of the values to be derived from these tests in the school program. We turn now to the more complete scoring and comparison of results.

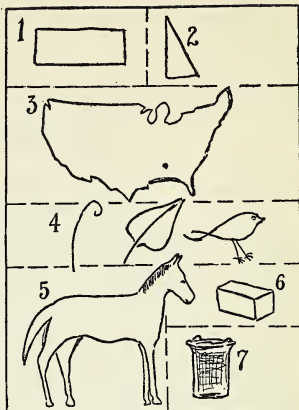
Method of grading work. In scoring the appreciation test, one-fourteenth was counted off for each incorrect choice. Each of the fourteen problems was given equal value in order to determine relative difficulty of various phases of subject matter represented by the tests.

In scoring the drawing test a rating scale was used. The scale was prepared by selecting from all the drawings secured in the various schools, ten different standards of attainment for each problem of the test. These standards were carefully chosen so as to represent as nearly as possible ten different steps of attainment in drawing. They represent actual results from Test No. 2, compiled from the various schools ranging from the poorest work in grade I to the best work in grade VIII, and constitute a rating scale of ten divisions varying in value from 0 to 100. Each step in the scale represents ten points of superiority or inferiority over the one preceding, depending on whether one reads from best to poorest or vice versa. See Plates V, VI, and VII.

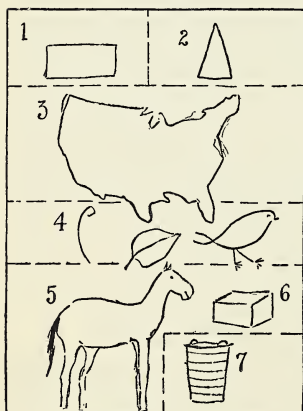
Thirty persons, including supervisors of art, public-school, normal-school, and college art instructors, aided in the preparation of the scale. It represents as accurate a scale as can be prepared without exhaustive research and complicated mathematical computations. A highly standardized



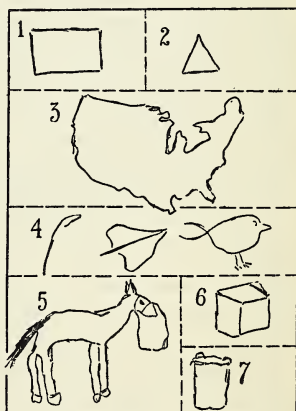
No. 1. 90% to 100%.



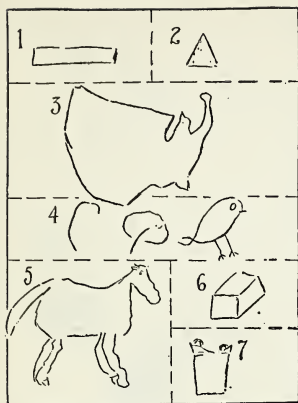
No. 2. 80% to 89%.



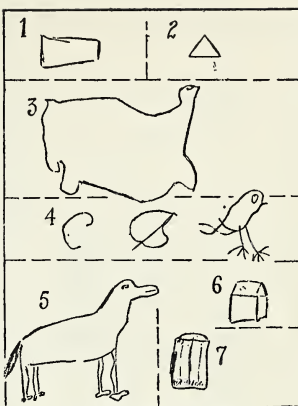
No. 3. 70% to 79%.



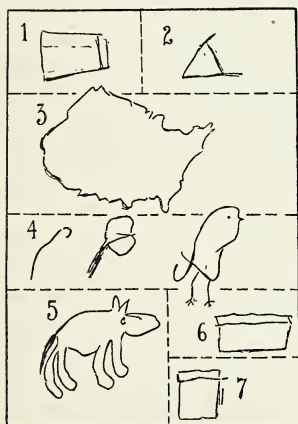
No. 4. 60% to 69%.



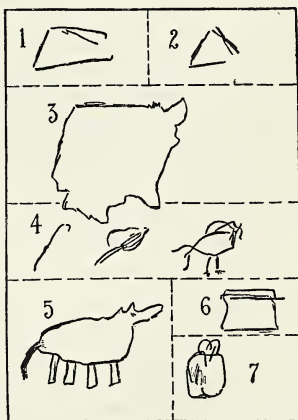
No. 5. 50% to 59%.



No. 6. 40% to 49%.



No. 7. 30% to 39%.



No. 8. 20% to 29%.

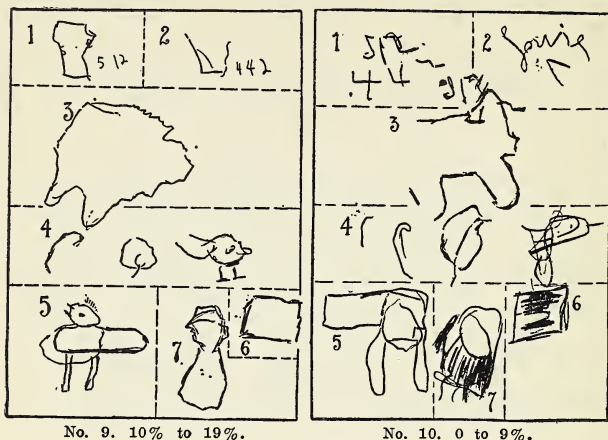


PLATE VII

scale is difficult to obtain even by this method because of so wide a variability in individual judgment respecting each item to be measured. This was pointed out by Thorndike in his research in measuring achievement in drawing.¹

The following method was employed in scoring the drawings from Test No. 2. The scale was placed upon a large table and all the drawings from each school were compared to it and placed in appropriate groups. The drawings for each grade were scored and tabulated separately. As the ten divisions of the scale are clear and distinct, representing approximately equal steps of difference from the poorest drawings to the best, very few teachers of experience will encounter difficulty in scoring drawings through the use of the scale. It was found that five groups from the poorest to

¹ Edward L. Thorndike, "Measurement of Achievement in Drawing," *Teachers College Record*, November, 1913, pp. 1-39.

the best covered the variability for each grade with very few exceptions.

As the work of the drawing test had been evaluated more conveniently upon the basis of a ten-division scale with the scores ranging from 0 to 100, it became necessary for purposes of comparison between the two tests to translate the fourteen-point scale of the appreciation test into a ten-point scale also ranging from 0 to 100, instead of 0 to 14.²

In the appreciation test, $7\frac{1}{7}$ points were deducted from 100 for each incorrect choice. The resulting figure indicates the score or mark of the pupil. The following ten groupings of marks were used for indicating attainment in the appreciation test and for designating the divisions of the rating scale (1) 90-100, (2) 80-89, (3) 70-79, (4) 60-69, (5) 50-59, (6) 40-49, (7) 30-39, (8) 20-29, (9) 10-19, (10) 0-9.

We therefore have the results from all the schools from both tests recorded on a scale of the same number of divisions and the same scoring standards. This permits a comparison of results of the two tests on a uniform basis which would not otherwise have been possible.

As a means of making significant comparison, and of showing where ability appears in the different grades, these same standards were applied to the work of pupils of all ages and to all the pupils of each school alike. In this manner a school may be classified in the relative ability of its pupils to attain a certain standard from the lowest to the highest

² The translation of a fourteen-point scale into a ten-point scale presents some irregularities of distribution. That is, in the distribution of scores for each grade in the appreciation test based on the ten-point scale, there is a possibility of a three-tenths variation in the 70-79, 50-59, 30-39, and 10-19 groups. This, however, was carefully considered in the scoring, and while Tables XI and XII and Figure 23 (based upon these tables) may be criticized slightly from a technical point of view, it is believed that the results obtained from such a method offer no serious objections to the comparison of the outcomes of the two tests.

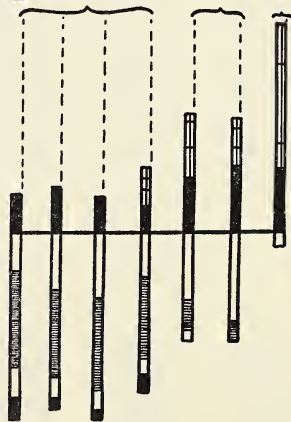
TABLE XI.—DISTRIBUTION OF MARKS—APPRECIATION TEST

Scores or Marks										
1	2	3	4	5	6	7	8	9	10	
90-100	80-89	70-79	60-69	50-59	40-49	30-39	20-29	10-19	0-9	
High School										
3rd Year.....	29	51	.....	.....	.....	.....	.....	.....	.....	.....
2nd Year.....	24	43	12	.....	.....	.....	.....	.....	.....	.....
1st Year.....	20	45	15	5	.....	.....	.....	.....	.....	.....
Elementary School (School No. 1)										
7th Grade.....	13	43	17	17	.....	.....	.....	.....	.....	.....
6th Grade.....	4	39	25	21	.....	.....	.....	.....	.....	.....
5th Grade.....	3	42	29	16	.....	.....	.....	.....	.....	.....
4th Grade.....	8	36	20	12	8	4	4	.....	.....	.....
3rd Grade.....	4	14	29	25	14	11	3	.....	.....	.....
2nd Grade.....	.....	9	39	30	9	9	4	.....	.....	.....
1st Grade.....	.....	.....	6	29	12	36	18	.....	.....	.....

MENTAL TEST—(ABILITY TO APPRECIATE)

(Best) (Good) (Medium) (Poor) (Failures)

90-100 80-89 70-79 60-69 50-59 40-49 30-39 20-29 10-19

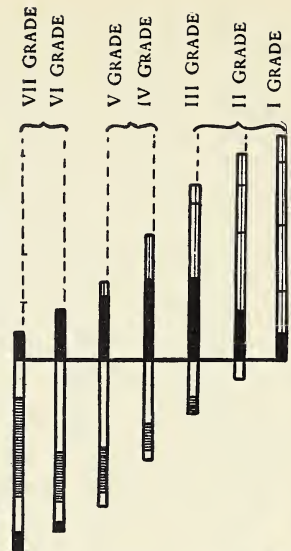


A.

GRAPHIC TEST—(ABILITY TO DRAW)

(Best) (Good) (Medium) (Poor) (Failures)

90-100 80-89 70-79 60-69 50-59 40-49 30-39 20-29 10-19



B.

FIG. 23. SHOWING THE PERCENTAGE OF ACCOMPLISHMENT THROUGHOUT THE GRADES OF SCHOOL NO. 1 FOR MENTAL TEST AND GRAPHIC TEST.

grades. The tests were given to each grade group separately and to all pupils in a grade where possible.

Tables XI and XII show distribution of marks in an average type high school and elementary school, School No. 1.

The tests were given in the University Kindergarten and while the results fell about one step behind those of the first grade, as was expected, that is, the marks were all in the 40-49 group and below, no significance can be attached to results with pupils of this age.

Figure 23 shows in bar-graph form the percentage of accomplishment based on this system of marking throughout the grades of School No. 1 for both tests. The failing point was arbitrarily placed between divisions 4 and 5, requiring that a pupil attain a grade of 60 in order to pass the test. The perpendicular line drawn between 4 and 5, therefore, indicates the division between percentage of pupils failing and passing the same test given in all the grades. As the lower grades are reached the divisions naturally fall to the failure side of the line.

Types of schools tested. The testing program described in this chapter was conducted in the schools of Chicago, Illinois.

School No. 1 (Superior type). The tests were given first in the Elementary School, the University of Chicago, where the teaching force, methods of instruction, and supervision are of a relatively high type, where the pupils come from educated and well-to-do parents, and where the home and school environment may be considered as above the average.

The results of the tests, given in all grades of this school, present a fairly consistent standard of attainment from which to compare the work of other schools. See Figures 23 and 24.

School No. 2 (Medium type). The tests were then given in several elementary schools where the pupils come from the

homes of the average thrifty class of the city. The result from a typical school of this class is shown in Figure 24.

School No. 3 (Low type). Finally the tests were given in a school of the Ghetto district where the pupils come from the very poorest home surroundings, whose parents, both father and mother in many cases, work out by the day and where there is practically no helpful environmental influence.

The results from these three types of schools are shown in diagrammatic form in Figure 24 to illustrate more clearly the wide variation in abilities existing in various schools, and to show the relative progress of ability throughout the grades.

Accomplishment for various grades is recorded on the vertical lines. Horizontal lines are used to indicate the percentage of pupils making a score of 70 per cent or better. It was found that the mode for the highest grades considered in plotting this diagram occurred at the 70-79 group. This was verified by the result from several schools not reported by the Figure. The 70-79 group, or the third decile, was taken, therefore, as a standard on which to base comparisons. The oblique lines represent the progress made from grade to grade throughout the school in attaining this standard. For example, in the fourth grade, School No. 1, 52 per cent of the pupils attained a mark of 70 or better in the appreciation test, and 16 per cent of the pupils attained a mark of 70 or better in the drawing test. The heavy oblique lines show results of the appreciation test and the light oblique lines results of the drawing test. The lines are distinguished as 1, 2, and 3, indicating the schools represented.

The school of highest accomplishment automatically places itself at the top and becomes a standard for comparison and measurement of the work of other schools. It serves to indicate what may be expected in achievement by the pupils of each grade. Schools falling below the standard may be improved by careful study and application of subject matter

and methods of instruction employed in the superior school.

It will be observed by a study of Figure 24 that School No. 1 has a higher percentage of attainment in both ability to draw and ability to appreciate than the other types of schools. The line representing ability to appreciate is higher in all grades of this school than the line indicating drawing ability. From the fourth grade on, the percentages of attainment in both abilities gradually become more equal until in the ninth grade they are practically the same.

In School No. 2 the lines representing ability to appreciate and ability to draw fluctuate, showing drawing ability higher in some grades and appreciation higher in others.

In School No. 3 there is a higher percentage of attainment in ability to draw throughout the school than ability to appreciate. The total percentage of attainment in all grades is lower than in the other schools.

The Figure shows further that an ability to appreciate is acquired in the fourth grade of School No. 1 equal to that of the seventh and eighth grades in School No. 2, and that this ability is more highly developed in the third grade of School No. 1 than throughout the entire school of type No. 3.

This may be accounted for by two factors: first, the environmental influence; and second, the carefully directed instruction given in each grade of School No. 1 aiming to create a sound artistic judgment and appreciation.

Figure 24 also shows that there is less variation between the lines indicating ability to draw in the different schools than between those indicating appreciation ability. This may be explained by the fact that the work in drawing has received more emphasis and has been better standardized than the other phase, in the majority of schools.

The tests used in this investigation were designed with particular application to the elementary school, and a more careful study was made of the elementary-school work than of the advanced grades, because during the early period of

PER CENT RESULT OF APPRECIATION AND DRAWING TESTS ELEMENTARY AND JUNIOR HIGH SCHOOLS

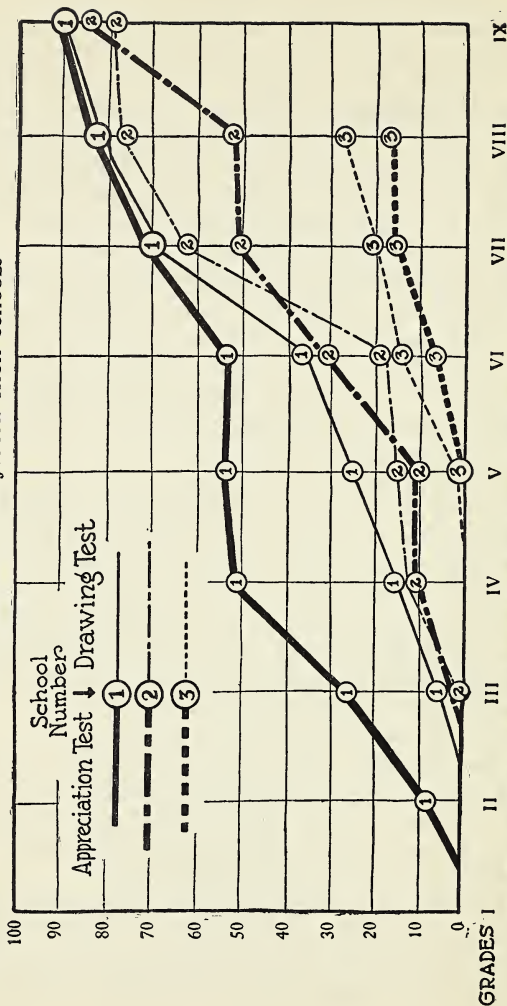


FIG. 24. INDICATING RELATIVE PERCENTAGE OF PUPILS ACQUIRING A GRADE OF 70 OR BETTER.

training the methods of presentation and efficiency of instruction are more influential in producing changes in the abilities set forth as being most worth while to test.

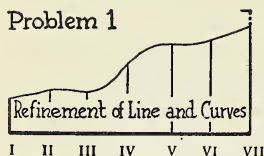
However, both tests were given in the junior high school, and the appreciation test in the senior high school, to obtain a comparison of the efficiency of instruction in developing ability in art appreciation throughout the entire secondary school.

It was found that this ability had not been developed sufficiently to enable 100 per cent of the pupils to attain a grade of 70 per cent or better before the art courses of the last year of high school. See Figure 24.

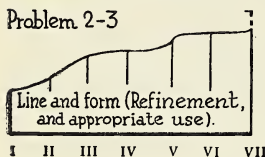
Figure 25 shows in detail the accomplishment of pupils of the various grades of School No. 1 in each problem of this test. The striking fact is that progress in various phases of appreciation is very different. Certain kinds of appreciation mature, as in problem 11, very early; others reach only a moderate level even in the upper grades, as problems 7 and 8. Some make steady gradual progress, as problems 2, 3, and 10, while others are quite erratic, as problem 8. It is evident from a study of these diagrams that color ability is most difficult to train, with pictorial and decorative composition and perspective coming next. Proportion and spacing, refinement of line and form, rhythm, harmony, and expression of line are phases of art that develop with no great difficulty.

A study of pupil ability, as illustrated by Figure 25 suggests a method of obtaining aid in curriculum building and for further investigation in developing courses of study. For example, we find that problems in simple spacing and arrangement (problem 11 of appreciation test) generally can be mastered in the third grade; problems 1, 2, 3, 4, 5, 6, and 14 (elementary problems in refinement of line and form, rhythm, harmony, and expression of line), in the fourth grade; problem 9 (simple proportion and spacing), in the fourth and fifth grades; problem 7 (design), problem 8

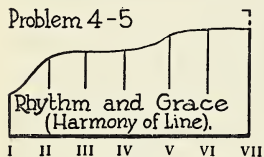
Problem 1



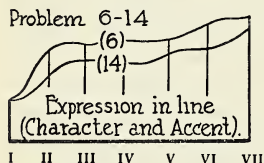
Problem 2-3



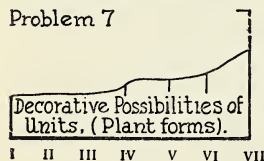
Problem 4-5



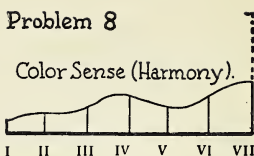
Problem 6-14



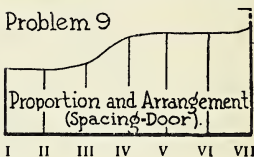
Problem 7



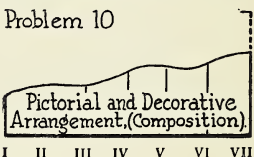
Problem 8



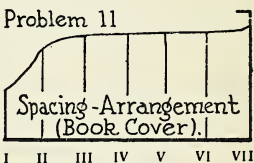
Problem 9



Problem 10



Problem 11



Problem 12-13

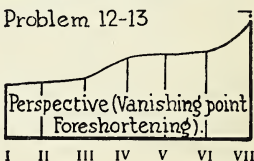


FIG. 25. SHOWING ACCOMPLISHMENT FOR EACH PROBLEM OF TEST NO. I AND STEPS OF PROGRESS THROUGHOUT THE GRADES.

(color harmony), problem 10 (pictorial and decorative composition), and problems 12 and 13 (perspective) show gradual progress throughout the grades; therefore, simple principles of pleasing arrangement and spacing, design, simple color relations, and elementary principles of perspective can be introduced early. More complex problems in these types of art work can be introduced as the pupil develops in ability. Phases of decorative composition and design, color theory, and perspective involving careful planning and thinking on the part of the pupil, would not be introduced, therefore, before the sixth grade, and effective results from such work cannot be expected before the seventh and eighth grades, or the high school. Real ability to understand color theory rarely appears before the last year of elementary school or the first year of high school.

Conclusions from school No. 1. A study of the curves plotted for each grade indicates that there is a retardation of the progress in ability to appreciate in the third grade. There is a slowing-down in the rate of progress of the better pupils, and a decided catching-up by the poorer pupils.

This may be due to the fact that the content of the course fails to offer sufficient new material, or to the fact that there is a tendency in this grade to review and repeat the work of the two former grades. This would allow the slower pupils to catch up and tend to hold back brighter pupils by not offering them experiences of a new type.

In the fourth grade there is a decided improvement in the pupils' ability to appreciate, and a corresponding increase in the number of higher marks. There is also a decrease in the percentage of poorer grades. This indicates an important change at this period, with the majority of pupils making marked progress in appreciation. There is not, however, this marked improvement in drawing ability.

This illustrates clearly the point made by Professor Sargent and Miss Miller in their book *How Children Learn to*

*Draw.*³ Children at about the fourth grade lose interest in their drawing and become discouraged "because their ability to draw does not develop as rapidly as their ability to see."

At this period, new interests and stimuli have to be introduced to keep up the pupil's progress in his art work.

This has been accomplished in School No. 1 but in School No. 2 this fault, common in many schools, still remains. See Figure 24 for record of drawing attainment. It will be noticed that in School No. 1 there is a steady advance of the line indicating drawing ability throughout the grades, but in School No. 2 this line goes up rapidly until the fourth grade is reached. It then makes no great advance, remaining practically the same through the fourth, fifth, and sixth grades. Then it makes a quick jump in the seventh grade. This undoubtedly is due in part, however, to the fact that at the end of the sixth grade many backward pupils are eliminated.

The fourth grade represents an important period in the art development of the pupil, requiring special emphasis, consideration of subject matter, and methods of instruction. Real art ability, either in appreciation or drawing, does not develop to any great extent until the fourth grade is reached. This is shown by the bar-graphs of pupil attainment in Figure 23. Relative levels of attainment are indicated by the brackets, suggesting that there is a grouping of ability in art appreciation in School No. 1 as follows: (1) first grade, (2) second and third grades, (3) fourth, fifth, sixth, and seventh grades; in ability to draw, (1) first, second, and third grades, (2) fourth and fifth grades, (3) sixth and seventh grades.

The ability to appreciate and judge art quality appears before the ability to draw well, and develops much more quickly. Appropriate instruction in art appreciation should

³ Walter Sargent and Elizabeth E. Miller, *How Children Learn to Draw* (Boston, Ginn & Co., 1916), pp. 232-233.

begin in the early grades in connection with the regular art work and advance with the capacity of the pupil throughout the grades, so that he will not only have an ability to draw, but also will possess an ability to appreciate art quality and be prepared to meet the art needs of home, civic, and occupational experiences of later life. The results of the tests show that a child may be quick to recognize and appreciate art quality even though he cannot draw well; that he may draw very skillfully and not possess an understanding of art quality or appreciation; that the two may develop and grow up together in the child, but that this is not usually the case unless carefully directed instruction has been devoted to this aim; that under such instruction a pupil in the fourth grade may attain as high a degree of art judgment as a pupil in the seventh and eighth grades without it. These results emphasize the fact that we must devise a means of obtaining a true estimate of the art ability of the pupil in this two-fold sense, thus awarding him a just and honest mark as a measure of his accomplishment.

The present system of grading in art in many parts of the country is based almost entirely on a pupil's ability in drawing, painting, design, and constructive activities. The child is expected to acquire the important ability of art appreciation through his training in these subjects. His mark, however, does not show whether he has obtained this quality or not, and the instructor has not used accurate objective methods in determining whether desired results in this respect have been secured.

Curves plotted from the results of both tests in each grade show that the majority of pupils attain a medium mark, and that there are practically the same number of superior as inferior marks. The standard of attainment to be used in planning a course, therefore, should be based upon the accomplishments of the majority of pupils and not upon those of the small superior class as is usually the case.

From the foregoing analysis of aims or objectives of art education that will meet the demands of all pupils, it would seem that one of the chief missions of instruction in art is to provide a systematic training during the pupil's life in school in the fundamentals of appreciation of art quality, so that he may develop a sound art judgment and discrimination as a necessary mental asset to aid him in the solution of the art problems of everyday life.

The art courses thus have a double function to perform. The subject matter and methods of instruction should be developed in such a manner that there will be correlation not only between the work in appreciation and other art activities, but with all the other work of the school, and in practical relation to life outside of the school. A more extensive use of objective methods of measuring art ability should be employed. A uniform marking system should be adopted for all the grades of a school and for all schools within a district so that a comparison and an effective study of results of instruction can be obtained. The method of scoring in art, also, should be analogous to that used in other subjects of the school.

Additional problems for the appreciation test. Subsequent experimentation with the test on art appreciation described in Chapter XVII developed several suggestions for improvement.

It was found that the test would be better balanced and would give a better index of general appreciation if more problems relating to design were included. Consequently, six additional problems were introduced involving factors of design as follows:

XV. Variety and interests (shape rhythm). Choice between monotony, equal measure, geometric spacing, and variety in shape and measure.

XVI. Fitness. Structural lines designating use. Choice of most

appropriate and logical design treatment for a particular function.

XVII. Emphasis. Dominance and subordination in space divisions (primary and secondary space relation). Choice between equal spacing and monotony, and variety and interest in construction.

XVIII. Line and shape relation (continuity of line). Choice between irrelevant and unrelated use of lines within a given area, and lines in harmony with the area.

XIX. Bilateral symmetry and balance. Contrast between perfect, and imperfect symmetry, and balance in design units.

XX. Appropriateness (surface enrichment). Choice between confused, inconsistent type of surface ornament, and simple, appropriate surface enrichment.

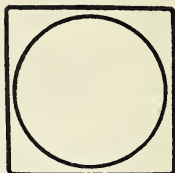
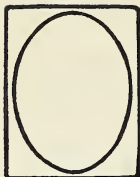
See Plates VIII and IX.

The following questions are suggested for presenting these problems to the pupils:

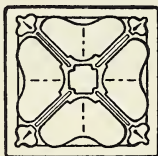
15. Which unit has most variety and interest?
16. Which design is best adapted for use as a floor tile?
17. Which design for a viaduct is most pleasing?
18. In which decorative treatment of the sailboat are the lines composed so as to be most in harmony with the lines of the circle?
19. Which unit best illustrates bilateral balance or symmetry?
20. Which vase illustrates the best example of proper surface enrichment by ornament?

The addition of these six problems to the original test, changes it from a fourteen-problem test to a twenty-problem test, and thereby simplifies considerably the technique of scoring results. For example, in computing a pupil's score, $\frac{1}{20}$ or 5 instead of $\frac{1}{14}$ or 7.143 should be deducted from 100 for each incorrect choice. The resulting figure will indicate the pupil's score for the test in percentage without necessity for other computation. In practice, the twenty-problem discrimination or art-judgment test can be given almost as quickly as the original fourteen-problem test; and

15



16



17



PLATE VIII

18



19



20

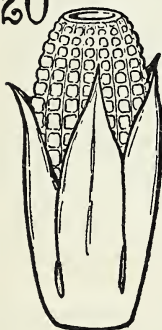


PLATE IX

the result will be a better index of the pupil's general knowledge and appreciation acquired through art instruction of the course.

The suggestions for developing tests and measurements have been given with the hope that teachers and supervisors will find in them assistance in making investigation of similar nature in their own school. The possibilities for the development of this kind of material is very nearly limitless. The alert teacher will find opportunities for the development of test problems in practically every project of the art curriculum. Experimentation in this field is greatly needed. Much benefit should result in art education if teachers and supervisors will systematically attempt to measure the results of instruction given in the school.

Other scales and measurements. A scale is a model, while a test is a measurement. Both scales and tests make a distinct contribution to the modern program of investigation within the field of art education. Excellent treatises on the subject of rating scales for drawing and design are published under the joint authorship of Carey and Kline.⁴ These monographs describe the collection and scoring of examples of art work from several cities and from several thousand pupils, and includes a study of art ability in primary, grammar, and high-school grades. Methods of preparing scales are given in detail, and standardized scales are given for the measurement of achievement in drawing, design, and composition.

Thorndike has also made investigations in this field.⁵ Christensen and Karwoski produced a valuable treatise on

⁴ Linus Ward Kline and Gertrude L. Carey, *A Measuring Scale for Free-Hand Drawing*, Part I, "Representation," 1922, Part II, "Design and Composition," 1933 (The Johns Hopkins Press, Baltimore).

⁵ E. L. Thorndike, "The Measurement of Achievement in Drawing," *Teachers College Record*, Vol. 14, November, 1913.

testing in 1925.⁶ A testing problem on a much larger scale is being conducted by Mr. Christensen. Meier published monographs on the measurement of art talent in 1926,⁷ and in 1928.⁸ The Meier-Seashore Art Judgment Test was also published in 1928.⁹ Alma J. Knauber of Cincinnati University has developed an art test for university students.¹⁰ A. S. Lewerenz of Los Angeles has devised a test on fundamental abilities in visual art.¹¹ Margaret McAdory completed the construction and validation of a very comprehensive art-judgment test in 1929.¹² Several other experiments in the field of art testing and measurements have been made, and several studies are under investigation. Additional references relative to testing in art and related subjects are given in the Topical Bibliography, pages 316-318.

⁶ Edwin O. Christensen and Theodore Karowski, "A Test in Art Appreciation," University of North Dakota Bulletin, Vol. IX, January, 1925.

⁷ Norman C. Meier, "Æsthetic Judgment as a Measure of Art Talent," University of Iowa Studies, Vol. I, No. 19 (August, 1926).

⁸ *Ibid.*, "A Measure of Art Talent," *Psychological Monographs*, Vol. XXXIX, No. 2, 1928, University of Iowa, Iowa City, Ia.

⁹ Norman C. Meier and Carl Emil Seashore, "The Meier-Seashore Art Judgment Test," Bureau of Educational Research and Service, University of Iowa, Iowa City, Ia., 1928.

¹⁰ Alma J. Knauber, "Art Ability and Vocabulary Tests," Cincinnati University, Cincinnati, Ohio, 1935.

¹¹ A. S. Lewerenz, "A Test of Fundamental Abilities in Visual Art," Research Service Co., Los Angeles, California, 1928.

¹² Margaret McAdory, "McAdory Art Tests," New York, Teachers College, Columbia University, 1929.

CHAPTER XIX

MEETING THE PROBLEMS OF ART EDUCATION

Efficiency is demanded in the schools. Efficiency is the slogan of our age. This is being demonstrated in business, industry, and all progressive enterprises. It is being used in the schools. Courses are organized and reorganized to meet this demand. An entire year has been dropped from many school systems. All courses are being overhauled and all unnecessary or so-called unnecessary matter is being culled out.

The present demand in education seems to be for a maximum of learning in a minimum of time. We are called upon to apply this principle to the art work in the public school. In order to do so, it is necessary to eliminate much of the purely æsthetic rendering, abstract design, formalism, and justly criticised fads of art teaching. In place of activities having questionable values, progressive teachers are introducing practical, vital, and fundamental phases of art education which have universal application to life.

Broadminded view of education required. In making a study of problems in special departments, it is essential that we maintain a sympathetic and broadminded view of education. In speaking of the changes taking place in our educational program, a prominent educator recently presented the following valuable suggestions:

All of us, teachers and investigators alike, are confined somewhat within the limits of one of the various circumscribed specialties into which the field of education is divided. However, it is our task to view the field of educational enterprise as a whole. We must not forget that the educational process is a single thing,

having as its object the complete unfolding of the individual's powers, and their adjustment to the conditions of life in modern communities. We must bear constantly in mind the fact that the educational process is pliable, not fixed, that standards move forward with each new advance of civilization.

In order to meet intelligently these present-day demands of the school, it becomes necessary to make a comprehensive and systematic study of the philosophy and psychology of education, and as specialists, to apply the principles of education to art work. A strong educational background will enable supervisors and teachers to judge new theories of art teaching in terms of the best educational values of the times, and so to conduct the activities of art education that they will be in harmony with the policy of general education.

Acknowledgment of limitations. We must study the problem from every angle (weighing all evidence), using the scientific approach of other departments. All this should be considered with the full knowledge of the limited scope of practical education, particularly in respect to time and the quantity of things a child has to contend with before going out into life. He should receive little or much of art, according to what unprejudiced, scientific judgment determines he ought to have in order to make this adjustment.

The problem of art education for the public school is dependent upon two factors, which may be stated as follows:

1. The valid demands of society for specific forms of education to meet life needs.
2. The administrative limitations which govern in public-school work.

The relation of art to life, and the relative value of art as a school subject must be determined by a careful comparison of the importance of, and the necessity for, the various subjects it will be possible for the child to master in his short

term in school. All of these topics must certainly be considered in the light of the most essential preparation for life work.

It is especially gratifying to workers in art education to find prominent educators endorsing art, not only as a practical subject, but as one which vitally ministers to the more abundant life—the richer, fuller life we all desire as progressive, cultured human beings.

Adjustment to changing conditions. Art has attained for itself a recognized place with respect to other subjects of the school and general education. It remains for art teachers and supervisors to adjust the subject-matter content to the modern school program.

When confronted with actual supervision or administration, if we find that time is being wasted or that unessentials are receiving too much attention, we should make the adjustment requisite for the good of our subject. It then becomes necessary to center our endeavors upon perfecting and developing the phases of art education that such readjustment emphasizes or modifies.

It is not desirable that we accept all new theories and suggestions concerning art teaching *because they are new*. It is just as essential to conserve what is good in the old as it is to assimilate what is good in the new. We should be ready to reject the bad in the new, as readily as we discard the bad in the old. We should form the habit of analyzing all new theories, sifting out and rejecting the elements of the unpractical and extreme.

Outstanding problems. We must never become satisfied with what we are doing to-day but must continually press forward to determine what will be required of art education to meet the needs of the future.

The statement has already been made that the outstanding problems of art education at present are national problems; that certain national problems require solution before the

greatest benefit may come to art in its local and sectional development.

Some of the most apparent problems of modern art education, and those which will have tremendous bearing upon the future of our subject, may be stated as follows:

1. The securing of better recognition in all sections of the country.
2. The securing of better apportionment of the time element.
3. The securing of an increased proportion of art credits available towards the high-school diploma and for college entrance.
4. Better organized effort; better coöperation; better publicity.
5. A better and more definite standard for art education throughout the country.

Better recognition of art education needed in all parts of the country. The first important problem of art education, of course, is the securing of adequate recognition in the schools.

We know that art in some form or other, with the exception of the rural schools, is taught in practically all of the elementary schools of the country. It is very difficult, however, to find any data pertaining to the extent and effectiveness of this work, and of the importance attached to it. In the secondary school, conditions are much more easily analyzed. For example, a review of the latest published statistics relative to the status of art in the secondary schools of the North Central Association, reveals the following startling facts. There are no provisions for art in 58 per cent of the schools in the association; 21 per cent offer less than one unit; and only 7 per cent offer more than three units.¹ The states included in the association are: Illinois, Indiana, Ohio, Missouri, Kansas, Nebraska, Iowa, Michigan, Wisconsin, Min-

¹ Calvin O. Davis, "Accredited Secondary Schools of the North Central Association," United States Bureau of Education Bulletin No. 45, 1919, pp. 95, 98, 105.

nesota, Wyoming, North Dakota, South Dakota, Colorado, Arizona, New Mexico, Oklahoma, West Virginia, Arkansas, Montana.

Only twenty of the forty-eight states are included in these data. However, these twenty states comprise the largest area of the country, and may be taken as fairly representative of general conditions in 1919. Subsequent reports on the status of art education in American public schools present little change in the recognition of art as a school subject, except in the large cities.²

A more centralized example of the condition within the states of the North Central Association, may be ascertained from a study of the report of the Committee on Art in the high schools of the state of Missouri. There, 8 per cent of the first-class high schools in the state offer courses in art. Only 1 per cent of the second- and third-class and unclassified high schools have such courses. All of the high schools in St. Joseph, Kansas City, and St. Louis have courses in art. Only 5 per cent of all the high schools in the state offer art courses. According to these data,³ 95 per cent of

² The following publications from the United States Bureau of Education are valuable in making further comparisons in respect to art education in the schools of the United States:

Royal Bailey Farnum, "Present Status of Drawing and Art in the Elementary and Secondary Schools of the United States," Bureau of Education Bulletin No. 13, 1914, Government Printing Office, Washington, D. C.

———, "Art Education: The Present Situation," Bureau of Education Bulletin No. 13, 1923, Government Printing Office, Washington, D. C.

———, "Art Instruction in the United States," Bureau of Education Bulletin No. 38, 1925, Government Printing Office, Washington, D. C.

Walter Sargent, "Instruction in Art in the United States," Bureau of Education Bulletin No. 43, 1918, Government Printing Office, Washington, D. C.

³ Jean Kimber, Chairman, "Summary of Report of the Committee on Art in Missouri High Schools," *School and Community*, Vol. 10, January, 1924, p. 17.

the high schools of the state of Missouri make no provisions for art education.

Surveys made in 1930 ⁴ and in 1936 ⁵ show that art teaching has been retarded by the economic depression of 1929-1936. However, such surveys indicate that art education is on a sounder footing in the schools than ever before, with promise of rapid expansion and development in the future.

It is apparent that adequate recognition has not been given to art as a school subject in the past, and that in certain parts of the country the possibilities and advantages of art education have been practically unheard of, or ignored. The future holds infinite possibilities for the development of this subject when universal recognition is obtained. Greater understanding and appreciation of the values of art in education are evidenced by the attitude of educators quite generally in recent years. Conditions pointing to a favorable solution of the problem of adequate recognition as a part of the modern school curriculum are to be found in the following resolutions adopted by three of the leading national educational associations of the country.

The American Federation of Arts

Whereas, art is to-day conceded to be an important element in education, contributing generously to the fullest appreciation and highest expression of the ideals of human life;

Therefore, be it Resolved that it is the sense of the Thirteenth Annual Convention of the American Federation of Arts, assembled in Washington, D. C., May 19, 1922, that attention should be called to the present significance of art and to the importance of art instruction in the schools, and

Further, be it Resolved that a copy of these resolutions be sent

⁴ Royal Bailey Farnum, "Art Education." *Biennial Survey of Education in the United States* (1920-1930), U. S. Bureau of Education, Bulletin No. 20, 1931, Government Printing Office, Washington, D. C., pp. 1-26.

⁵ William G. Whitford, "An Investigation Showing How Art Education Has Fared During the Depression," *Everyday Art*, Vol. XIV, October-November, 1935, pp. 16-17; February-March, 1936, pp. 7-10; April-May, 1936, pp. 3-4.

to the National Commissioner of Education and to the Commissioners of Education in the several states, with the request that they be referred to the proper authorities with the request that the subject of art be accorded the recognition for college entrance that it deserves as a major subject in the high-school course of study.

Committee on Standards for Use in the Reorganization
of Secondary-school Curricula,
The North Central Association of Colleges and
Secondary Schools
(December 10, 1926)

This committee recognizes the value of art as a distinctive contribution to the social, vocational, and leisure-time objectives of the modern secondary-school program. It therefore recommends that a unit of art be developed as a major subject for the junior high school. This unit, to be termed *The General Art Course*, may properly bear the same relation to later more specialized art courses as the corresponding general courses in language, social science, general science, and mathematics bear to specialized courses in these subjects.

The primary purpose of a general art course should be the development of a practical understanding and appreciation of art in its direct relation to the immediate and deferred life interests of the pupil.

The Department of Superintendence of the
National Education Association
(Dallas, Texas, March 3, 1927)

We would record our full appreciation of the fine musical programs, and art exhibits in connection with this convention. They are good evidence that we are rightly coming to regard music, art, and other similar subjects as fundamental in the education of American children. *We recommend that they be given everywhere equal consideration and support with other basic subjects.*⁵

⁵ "The Dallas Resolutions," *The Journal of the National Education Association*, Vol. 16, April, 1927, p. 118.

Time element a most important factor. Perhaps consideration of the time element is the most important factor in the entire field of art education at the present time. Until the subject of art education is given sufficient time on the school program, little can be accomplished no matter how universal the recognition may be.

According to statistics,⁶ "67 per cent of our public-school pupils leave school before completing the eighth grade. . . . Thirty-three per cent of the students entering school complete the eighth grade. . . . In England, as well as in America, 90 per cent of the people gain no technical education higher than the eighth grade." These data show that the great problem of education for the masses lies with the public-school pupils from six to fourteen years of age. Assuming a term of 1,000 hours per year, we have 8,000 hours at the most for the training of these people. Not more than 10 per cent of this time at the best can be devoted to art. This leaves 800 hours for art education for the majority of pupils, and according to the figures cited above, for 90 per cent of the population of our nation. It is no small problem to determine what can best be accomplished in this limited time. One of the biggest problems in art education to-day is: *What can be accomplished in 800 hours to supply 90 per cent of the future population of our country most effectively with the vital art requirements of life?*

Coöperative effort is necessary. The citing of educational statistics may seem discouraging to the art educator, but the problem is not at all discouraging. Backwardness and disinterestedness in this subject as a part of the school program is due to lack of understanding of the possibilities of art on the part of school officials. Effective publicity is needed to reach backward sections of the country. Art has come into its own in the large cities and in progressive parts of the

⁶ H. M. Kurtzworth, "Industrial Art a National Asset," Bureau of Education, Industrial Education Circular No. 3, May, 1919, p. 7.

nation. It is rapidly making progress as a school subject, and the process of adjustment naturally begins in the large cities and gradually moves outward to the less enlightened communities and to the sections having less favorable opportunity for meeting changing conditions.

One great reason for progress in art education is due to the successful organization of teachers and specialists into societies for the study of their particular problems, and for promotion of interest in their subject.

Both the Eastern and Western Arts Associations have long been active salesmen of art education. Now the Pacific Arts Association, the Southeastern Arts Association, and the National Association for Art Education have joined the ranks of active champions of the cause. Much more can be accomplished by further sectional organization and the development of state and local societies.

Many other associations, such as the American Federation of Arts, American Institute of Architects, Association of Art Museum Directors, and the College Art Association are promoting the cause of art in American life. Women's clubs, school arts societies, and commercial organizations are greatly aiding in this work.

Organization, coöperation, and united effort are essential in meeting the national situation in regard to art education.

State departments of art education needed. It is apparent that one of the great needs of art education is the providing of special help for the backward sections of the country, and in general, aid for the small town and rural school. Many schools are in need of assistance with the organization of courses, the problems of proper library facilities, the problems of obtaining effective illustrative material, with proper methods of handling such material, with the securing of adequate supplies and equipment, and with the general and specific administrative difficulties typical of the small school.

Suitable means for assisting the schools shut off from the

advantages of the large city must be worked out. The most practical method by which effective service can be supplied is through centralized agencies organized for this purpose. Many of our museums, art schools, and state universities are providing service of this nature. The most satisfactory method of handling the situation, however, would be to place the organization of courses and the collection and administration of material for art instruction under the jurisdiction of the various state departments of education. *There should be a specialist in art education in every state of the Union for the purpose of directing this work.* Seven states have had commissioners of art education—Massachusetts, Connecticut, New York, Pennsylvania, California, Delaware, and New Jersey. These states lead all of the other states in organized art education and the educational value of their school art work. They will continue to lead until other states provide equal or better opportunities for the systematic development of this department of education. A unified policy would do more than any one thing to install our subject in its rightful place in the curriculum, and a state supervisor can do more to bring about a unified system over a large area than any other agency discovered to date.

The educator and the art advocate have never fully understood each other. A state specialist and a state department of art education provide means for these two workers within the educational field to come together upon a common ground, with a common interest and purpose, and to work with closer understanding and unison upon the problems of enriching the school program.

Definite standards are essential. The student of education has long been trying to fit art satisfactorily into the general scheme of education. Educational leaders acknowledge that art has its place in the modern curriculum. They welcome every advance which brings it towards a recognized place

within the schools. The chief reason why this effort has been so long delayed is due to the lack of a definite standard. Educators have had no definite basis for the estimate of this subject in relation to their own particular problems.

The standardization of certain fundamental aspects of art work in the public school would result in the general aims and practices of art becoming essentially the same throughout the country. Art education would then mean practically the same thing in Seattle, San Francisco, New Orleans, Denver, Boston, New York, Oklahoma City, or any other city or town in the United States. At the present time this is not the case. The school superintendent, teachers, and other school officials cannot be sure what the art practice is in other cities than their own, unless a personal investigation is made in each instance. Some cities stress the industrial side, some the æsthetic, some the household, some the civic, some the historical, and some the purely appreciational. The whole-hearted educational recognition of the subject of art cannot be expected until a uniform, basic policy is adopted.

In the teaching of English, history, general science, mathematics, and other subjects, the curriculum-maker can assume very definitely what is being done throughout the country. These subjects have been carefully surveyed and definite objectives have been established. Uniformity in regard to essentials of art education, with complete agreement between leading teachers and supervisors of art upon certain indispensable aims and means, would enable educators to center their interests upon the problem of finding the real place of art in the school system.

A uniform, basic policy of art education would in no way interfere with the modern educational theory of individual differences of pupils as a basis for curriculum development, or with the freedom of teachers and supervisors in adapting their programs to meet the particular or local needs for art education. No limitation in this respect is apparent in the

work in English, history, general science, mathematics, or other carefully organized courses, yet these subjects present a practical uniformity as to general content material being offered throughout the country.

It is highly desirable, in considering the factor of standards, that we *emphasize the essentials for all pupils first*, and build our course of study upon these essentials. We should not confuse the problem of training for specialists with the general problem of art education. (See Chapters V and VIII for a review of the art needs that are common to all schools throughout the country.)

In general, public schools do not attempt to give all pupils the broad type of art training needed for the art specialists. To do so, under the circumstances, would be to disregard the principles of efficiency, especially when we consider the many fundamental requirements which are to be taught to the child in order to equip him for life. The comparatively short sojourn of the pupil within the school, and the limited amount of time at his disposal for the study of different subjects, constitute one factor of great significance in considering the relative importance, value, time element, and subject-matter content of the various school subjects. We must know the place of our subject in relation to the other subjects, and must so conduct our work that it will *be in harmony* and not in discord with the general purposes of the school and the advancement of education.

Carefully trained teachers are required for modern art instruction. All of the recent tendencies in art education require considerable reorganization of art courses and methods of presentation. Specially trained teachers and supervisors with a broad educational outlook are needed for this work.

The day is past when principals and superintendents of public schools can expect to secure good results in art work from indifferently trained teachers. The art teacher, in order

to secure maximum results, must be a trained educational specialist as well as a trained artist. She must have the educational point of view, must understand lesson-planning and proper methods of presentation, and must be competent to efficiently conduct the work of the classroom.

Art education to-day requires a great deal of correlation, making it necessary for the art teacher to be something vastly more than an artist. In fact, she must be trained in the entire educational program of the school. She must possess a great body of facts and information pertaining to the domestic, social, and industrial affairs of life. Art teachers and supervisors possessing qualifications along the lines suggested will be able to accomplish a great deal for art education during the next few years.

Art education is emerging from its experimental stage. When we canvass the history of art education in this country, we find that it has been dominated by various systems of art instruction; its aims and means of instruction have vacillated between several quite different and opposing schools of thought; it has often been taken over by followers of fads and knickknacks; it has fluctuated frequently from one extreme to another, from the fine arts on the one hand to the industrial or "practical" arts on the other. The result has been that the fundamental purpose of art education in the public school at times has been nearly submerged by the multitudes of passing "fashions" of art teaching.

Conditions of this nature, no doubt, account for the previously quite general lack of popularity afforded this subject by educators rather than any radical objection to the subject itself. Art education, however, is not alone guilty of error in educational aims. A few years ago the subject of mathematics included much of the abstract and impractical. For example, quantities of time of both pupils and teacher were wasted in figuring the number of rolls of wall paper necessary to cover a room, after deducting the area occupied by

so many windows, doors, and mopboards. Similar criticism may be made in regard to the past subject matter of other studies. Education has been an experimental process and mistakes have been made in the administration of practically all school subjects.

Art is one of the youngest subjects of the public school curriculum. Because of its newness the subject matter has not become stereotyped or rigidly fixed as to content. For this reason, it is a much simpler problem to bring the objectives of art education into harmony with modern educational objectives than is the case with some of the older and more familiar studies.

A fascinating problem. The demands of modern life require that new emphasis be placed upon art in the school program. Real "substance" is required in art work, not mere eye-attracting superficialities. The problem of establishing art in the schools, in a word, is the problem of doing definite things and acquiring definite facts which will contribute to the richness of life of modern society, and to the individuals which comprise it.

Deliberate and careful organization of the vast field of possibilities in art education is a fascinating study. Its potentialities are a challenge to every art teacher, supervisor, and educator who has at heart the real interests of boys and girls and the future interests of America.

CHAPTER XX

RESEARCH IN ART EDUCATION

Values of scientific investigation. Teachers and supervisors of art who have followed the literature of education are cognizant of the problems that are being studied and solved through research in all departments of the school. Every classroom teacher and every supervisor of art may make a definite contribution in this respect.

In the preceding chapters of this book some of the most significant problems of modern art education have been discussed. A technique has been outlined for making surveys to determine the needs for art in American life, and for particular locality requirements. The question of how the school can aid in meeting these needs has been considered. Procedure for developing the course of study and curriculum material has been proposed. An experiment in tests and measurements has been presented. The problems of terminology and school vocabulary, methods and classroom procedure, and some of the national problems have been canvassed. Suggestions have been made in respect to the advantages of systematic educational investigation of these and other problems.

Genuine scientific research is needed in art education today perhaps more than in any department of the public school. Only through systematic investigation can great progress be made. In instances where scientific methods of procedure have been utilized in the study of problems of art education, much has been accomplished, and the way has been pointed out for others who may wish to work in this field. This fact is well illustrated by the experimental studies

in scales for measuring achievement in art by Thorndike, Kline, and Carey; by the interest aroused in the critical analysis of works of art by Christensen and Karwoski, Meier, Lewerenz, Pressey and Knauber and other originators of art tests; by the survey of the status of Art Education in America made for the United States Government by Farnum; and by the great contributions in the educational analysis and methods of teaching art by such authorities as Ayers, Sargent, McCarty, Manual, Catterson-Smith and many others.¹

A most encouraging trend in the national problem of art education is evidenced in the activities of the Federated Council on Art Education, a research body, national in scope, and backed by sufficient enthusiasm to assure the success of its undertakings. A bulletin published by the Council sets forth its purpose as follows:

The Federated Council on Art Education consists of a small group of men and women who act as representatives of national and sectional associations interested in art education.

Recent tendencies in the general development of art knowledge throughout the United States, have given special emphasis to the subject of art in education. . . . Because of the general chaotic situation, and the urgent need for concerted action in trying to solve the numerous problems, the Federated Council came into being.

The Council purposes to make careful studies of the various phases of art education. From time to time, it expects to make public in printed reports its findings, conclusions, and recommendations. It will proceed deliberately, constantly seeking the aid and advice of scholars and experienced people within, and also without, its own specialized field. Educational leaders, generally, will be consulted, and the best thought from every angle will support all the printed results.

The members of the Council freely give their services for the good of the cause and ask for the generous and active support

¹ References to the work of these authors is given in the Topical Bibliography.

of all in the professional field of art education, that complete and comprehensive results may be obtained.

Research and the teacher. Research is one of the guiding principles of education. By it, the store of knowledge is increased. Scientific educational investigation, not guess work, will solve the problems pertaining to art in the school system. Research is the great opportunity of teachers. Indeed, when looked upon from this point of view, the teacher's profession becomes fascinating.

He has children to study—not stones, bugs, fossils, or old manuscripts, but the most interesting of all possible materials—namely, human beings. Moreover, he has at hand human beings at their most engaging period—childhood and youth. And his children never grow old. In constant procession they present to him, always at the level of childhood, their innumerable interesting aspects. Yet each is different from the other—different in strength, talent, and character; different in origin, growth, and need. If teaching these children is to include studying them, the job of teaching takes on new meaning. Its scope is broadened. Its meaning is enriched. No other calling may then be compared with it. It is the great adventure.²

Almost every day new facts are discovered and new theories are propounded relative to the teaching of art. New educational material is always of great interest to the teacher, but she must acquire the ability to weed out, from the quantity of new suggestions, those which are vital to the interests of her subject.

The selection of one theory from many that are available has always been a matter of considerable importance to the teacher. But in the era now commencing in the school, this question of making wise choices is far more vital than in previous times. Growth in art education must run parallel

² B. R. Buckingham, "Research and the Teacher," *The Phi Delta Kappan*, Vol. 8, August, 1925, p. 34.

with growth in general education. The progressive art teacher will bear in mind her responsibility in this respect. She will practice research and maintain a mind open to the results of all worthy experimentation, and she will share with her fellow-workers any new truths that she may discover.

The broad field of art education. The interesting feature of systematic investigation is that each new attempt in the solving of problems opens up new fields of research. In the organization, administration, supervision, special methods, and the theoretical aspects of art education, there are so many problems needing careful study that no one need hesitate long if he has the desire, the ability, and the training essential to research demands.

Furthermore, it is safe to say that no division of education offers so rich an opportunity for systematic investigation as that of art education. The field of art is immensely broad and all-inclusive, comprising all of the tremendous art heritage of the ages as well as the almost unbounded art realm of modern times. For this reason, the subject matter of art has never been properly classified and organized with respect to the administrative limitations of the public schools, or in respect to the valid demands of society for the various specific forms of art.

Innumerable unsolved problems present themselves to the progressive teacher and supervisor of art. The following list of *One Hundred Problems in Art Education* has been compiled and is offered with the hope of stimulating interest in this most attractive field of educational endeavor. The advanced student of art education will find ample field for scientific educational investigation in the many problems listed. Several master's theses have been selected from this list and carried to successful completion. As an aid to students in conducting research, the following books are recommended:

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Harold H. Bixler, *Check List for Educational Research* (New York, Teachers College, Columbia University, 1928).

Claude C. Crawford, *The Technique of Research in Education*, (Los Angeles, University of Southern California, 1928).

Carter V. Good, *How to Do Research in Education* (Baltimore, Warwick & York, 1928).

Ward G. Reeder, *How to Write a Thesis* (Bloomington, Ill., Public School Publishing Co., 1925).

ONE HUNDRED PROBLEMS IN ART EDUCATION

I. The Significance of Art Education and Citizenship.

Investigation of the socializing effect of art as applied to community life. Public-school art as a factor in the preparation for citizenship.

Investigation to determine the extent and exact character of art as encountered in the daily affairs of life (suggested by similar investigations in arithmetic, spelling, grammar, etc.). An inventory of some of life's uses of art knowledge easily furnished by the public school.

A study of the recognized importance of art in life as revealed by an analysis of the space and subject matter devoted to this subject in leading newspapers and periodicals of the United States.

A study of the relative importance of subject matter in art from the standpoint of the consumer.

II. Evaluation of Textbooks and the Literature of Art.

Investigation to discover the source of supply of the best published contributions to the literature on art education, whether from the pens of college professors, art-school instructors, high-school teachers, or from some other group (suggested from studies in other branches of education).

Investigation to determine the needs of art teachers in respect to textbooks, method guides, illustrative materials, supplies, and equipment.

Analysis of the content of the most important books on art to determine their fundamental contribution for the public-school course of study in art.

Comparative analysis of published "courses of study" in art with respect to their content and organization.

III. Methods.

Development of a system of figure drawing that can be made simple enough to be introduced in the first grade and developed step by step in a definite sequence throughout the grades.

Experiments in developing methods of teaching drawing, design, construction, and appreciation in art.

Investigation of the relationship of principles of perspective as aids in teaching drawing in the public schools.

The technique of teaching art with the aid of the opaque projector and the stereopticon.

Analysis of the project method of teaching in art and industrial art.

IV. Teaching Exceptional Children.

A study of the exceptional child (both superior and inferior) and his reaction towards art.

Study of the attainment in art of slow, medium, and rapidly progressing children.

Experiments in the adaptation of subject matter in art to normal, superior, and inferior pupils.

Study of physical defects of children and their effect upon art work. How do visual and muscular defects, such as unbalanced vision and lack of muscular control, affect art ability in connection with (1) thinking, (2) observing, (3) rendering?

Methods of instruction for pupils of special disabilities.

How far can instruction go in developing talent in art when it is discovered? What methods should be used?

V. Classification and Organization of Subject Matter.

Fundamental educational principles involved in the organization and administration of courses in art education.

Paramount objectives and "minimum essentials" in art education for the public school.

Organization of the elements and principles of art in respect to the work to be covered in the different grades of the school.

Investigation to determine a simplified working vocabulary for all the "space" arts. Classification of the terminology and nomenclature of art in reference to the establishment of an appropriate art vocabulary for each grade.

Objective study of two conflicting color theories used in public-school instruction.

VI. Tests and Standards of Measurement.

Study of the place of art tests in education. (1) Effectiveness of existing tests; (2) classification of the art field suitable for testing; (3) methods of developing tests for various phases of art.

Development of achievement tests for the various divisions of art education, (1) drawing, (2) design and composition, (3) construction, (4) modeling.

Tests for æsthetic appreciation which are analytic in character.

Development of tests to measure the "æsthetic-emotional" nature of pupils.

Tests to determine at what age children begin to recognize and choose the tints and shades instead of the full intensity of the spectral hues. Tests to determine at what age children begin to show a preference for and intelligent use of (1) complementary pairs of colors, (2) the adjacent harmonies, and (3) the triads.

Standards of attainment in art education.

Investigation in standards of attainment in drawing and design for each grade according to the Kline-Carey or other scales.

VII. Duties and Requirements of Teachers and Supervisors.

Analysis of the high-school teacher's work to determine exact training required. (1) General education; (2) methods; (3) subject matter; (4) technique.

The relation of special teachers and supervisors in art to the principal and other school officials.

Analysis of the duties and responsibilities of art supervisors in large city school systems.

A study of the relation of the supervisor of art to the community life of her territory.

Analysis of the essential qualifications of supervisors of art. (1) Educational, (2) technical, (3) executive, (4) humanistic, (5) physical and moral.

Rating teachers and supervisors of art education.

VIII. Rural and Small Schools.

Objective investigation of the special problems in art education for rural communities. Experimental work in solving these problems.

Supervision and teaching of art in rural schools.

Survey of art education in rural and small town schools.

IX. Educational Survey.

Survey of the effectiveness of teaching art under the "industrial arts" plan in the elementary grades.

Survey of summer-school courses in art for teachers in respect to their contributions to the art educational program in the public schools.

Survey of the contribution of art to the school building; (1) architectural, (2) decorating and lighting, (3) movable art objects, hangings, lighting display, (4) school grounds and gardens, (5) psychological effect of beauty in school environment.

Survey of art courses in State Normal Schools and State Teachers' Colleges.

A survey of opinions on art education from the annual bulletins of the Western, Eastern, and other art associations.

Survey of art education in the accredited public schools of the North Central Association.

Historical development of art education in the Public Schools of the United States.

X. Special Problems.

Comparison of the facilities for teaching art in small schools and in large schools.

Investigation to determine adequate requirements for school library facilities in art.

A classified topical bibliography of books, bulletins, and periodicals listing valuable articles and subject matter pertaining to modern art education.

Study of public-school correlation with the museum of art (transportation, administrative details, technique of museum instruction, types of courses offered, preparation of the teaching force, material for use in the schools, credit, etc.).

A study of the attitudes, emotions, and ideals being developed through instruction in art.

Study of the methods by which the public may be made conscious of the school needs in art.

Correlation and its place in the art program. Relation of art to other subjects in the curriculum.

The study of spontaneity in art expression.

Study of heredity as a factor in art talent.

What types of observations are developed through the teaching of art?

Study and analysis of color sense or color vision.

Study of technical abilities which art education should develop, and their grade placement.

Needs for state aid and supervision for art education. The status of state supervision in art as a function of state departments of education.

Psychology of drawing: Investigation to discover the types of difficulties in learning to draw, for example, optical, observation, coördination, memory.

Investigation to determine at what age children are ready to understand and appreciate different types of artistic expression.

Investigation in regard to *dynamic symmetry* as a factor in art education in the public school.

A comparative study of teachers' marks in art with those in other subjects of the school.

Study and analysis of the æsthetic sense (psychological, physiological, educational).

Investigation to determine the types of illustrations best suited to children's books.

Investigation in regard to the bases of art talent.

Study of the various ways of interesting high-school pupils in the study of art. Publicity.

Value of correspondence instruction compared with classroom instruction in art.

Analysis of the graphic representation of the human figure as drawn by children of different school grades.

Investigation of American and foreign-born children in respect to their tendencies to copy or to originate in art work.

In following their own inclination, do children make use of color primarily as a means of representation or for the pleasurable sensation derived?

Study of the so-called "Seven Ages of Childhood," and the relationship of art instruction to each period.

Investigation of the educational possibilities in art from the radio and the motion picture.

A study of art as used in the teaching of home economics and household arts.

The effect of different kinds of art material upon creative ability (1) pencil, (2) colored crayons, (3) transparent water color, (4) opaque water color or fresco colors, (5) clay or plasticine, (6) soap, plaster of paris, or wood for carving, (7) paper for cutting or tearing, (8) needle work, etc.

A statistical analysis of the topics in the study of pictures, sculpture, and architecture being presented in the schools of the United States.

Study of the administration of practice teaching in art in Normal Schools and teacher training institutions.

Survey of high-school pupils' intentions and occupational demands in art.

Survey and evaluation of the possibilities of public-school aid in art from the many federations, associations, women's clubs, museums, art schools, state departments of education.

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Comparison of the salaries of art teachers with the salaries of other teachers in the school. Relationship of salary to experience, age, sex, training, degrees, and foreign travel.

Compilation and analysis of most frequent difficulties encountered by children in studying art.

Teaching art to the blind, and study of art problems in occupational therapy.

Correlation of art with religious education.

The significance of art in the school assembly or morning exercise.

Study of the curricula of art schools giving degrees.

Study of the curricula in schools for the training of art teachers.

A critical analysis of the accuracy, uniformity, and discrepancy of color prints used in teaching art.

Determining the range of information of University freshmen in art.

Determining the type and range of information in art of high-school principals and superintendents.

Summary of recent changes in the emphasis and method of teaching history of art.

Study of the efficiency of professional teachers' agencies in placing art teachers in the public schools as compared to placement bureaus of normal schools and colleges.

The nature and educational significance of effective endowment for research in art education.

A study of transfer of training in art.

Study of pupil imagination and art work.

Studies in the direction of observation through art education.

Relative levels of art appreciation in elementary and high schools.

A study of the home influence upon the development of taste. Suggestions for developing this vital preparation for later art work

and training in appreciation. How may the family contribute to the early training of the child in taste and how may the school co-operate in this respect?

Investigations of the duties required of art teachers not required of other teachers in the public school.

A scientific study of the educational effectiveness of interdepartmental problems involving articulation of art with other subjects and with the extracurricular activities of the school; (1) advantages, (2) disadvantages.

Robert Henri³ refers to the research attitude as follows:

If you want to know how to do a thing you must first have a complete desire to do that thing. Then go to kindred spirits—others who have wanted to do that thing—and study their ways and means, learn from their successes and failures and add your quota. Thus you may acquire from the experience of the race. And with this technical knowledge you may go forward.

Problems within the field of art education are particularly in need of precise objective treatment. Investigations should present reliable source material, valid data, and the results from specialized objective methods. Much can be accomplished by alert teachers and supervisors of art through systematic and scientific applications of educational methods of research.

Coöperative effort necessary. Opportunity will be presented frequently for teachers and supervisors to coöperate with various organizations conducting educational studies of art problems. Generous support from professional members in the field is necessary, and constitutes a most important part of all research work and the educational contribution resulting from this work. If all do their part, no matter how small, progress will be made, and the enrichment of life

³ Robert Henri, *The Art Spirit* (Philadelphia, J. B. Lippincott Co., 1923), p. 48.

through the influence of art teaching in the public school will advance beyond the dreams of the most optimistic.

Crescat Scientia—Vita Excolatur, "Let learning grow from more to more, and so be human life enriched," is the motto of the University of Chicago. This slogan applies to all institutions and organizations where new knowledge is being developed, where old knowledge is being organized and systematized, where scientific procedure is being established, and where the spirit of discovery and progress is the paramount objective. The "enrichment of human life" through knowledge should always be the aim of students of art education.

APPENDIX

TOPICAL BIBLIOGRAPHY

Classified bibliography for students of art education. The literature dealing with the subject of art has been increasing at an amazing rate in the last ten years. There is no lack to-day of authoritative treatises upon practically any phase into which the subject of art may be divided for purposes of study. There is a need, however, for a systematic classification of the general literature dealing with the subject which will present to the student a selected body of the best general treatments of the many aspects of art in relation to education.

The following topical bibliography has been compiled after a careful survey of the literature of general and special education. It comprises a fairly comprehensive catalogue of generally recognized books having special value for students of various school problems in art education.

No claim is made that the lists include all of the best books available, or that all of the references are of the same high standard. Each book contains certain valuable contributions, and it should become the business of the student to acquaint himself with those sections of the material having most direct and helpful content for meeting the needs of his particular problems.

The bibliography has been organized under several different but related topics. These may be broadly classified under five headings as follows:

I. *General Education Contributions*

Books dealing with general problems of education, educational psychology and educational sociology, the

curriculum, methods, child psychology, supervision, testing, and the technique of investigation in education.

II. *General Art Education Contributions*

References dealing with the history and development of art education, the theory and method of teaching art, supervision, and the general pedagogy of the subject of art instruction.

III. *Special Investigations and Research in Art Education*

Books, magazine articles, and bulletins dealing with such topics as psychology of drawing, memory and memory drawing, color sense and color vision, test and measurements, correlation and other problems in the field of art teaching.

IV. *General Art Bibliography*

"Subject-matter" books for students and teachers of art classified according to their contribution to the art program (history, æsthetics, art appreciation, drawing, painting, design, color, composition, industrial arts, lettering and printing, interior decoration, and costume design).

V. *General Illustrative Material*

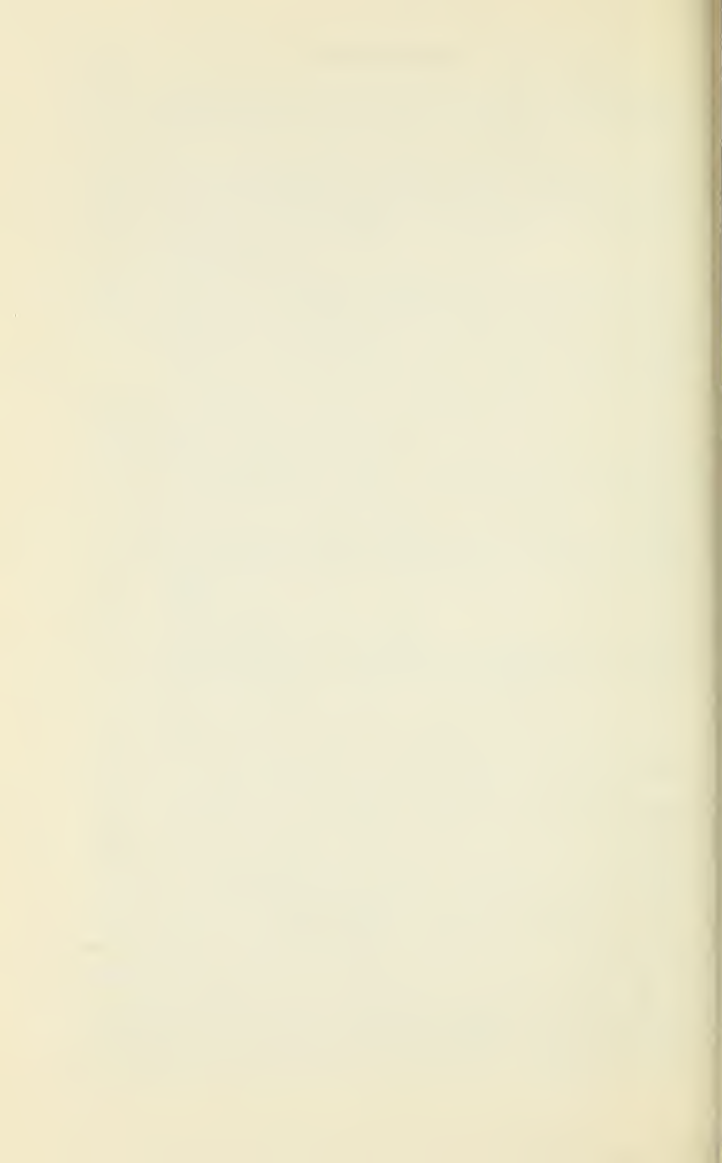
Classified list of the sources of illustrative material for use as supplements in the teaching of art.

The organization of the literature of art education herein presented does not obviate the overlapping or duplication of references identified with the various topics of the classification. Many of the references might properly be repeated under several headings. Actual repetition, however, has been reduced to a minimum by segregating under the different divisions of the bibliography the books and articles most appropriately considered under each specific topic.

As there are no textbooks covering the entire field of art, organized for public school use, each teacher or supervisor is compelled to prepare his own syllabi and material for instruction. For this purpose suggestions must be gathered from all reliable sources. In section IV, "General Art Bib-

liography," the divisions include the most important books dealing with various subject-matter content. Section IV contains a quantity of valuable references for use of teachers and supervisors in the selection of materials and activities, and in the development of content for general and special courses in art education. A number of the older books listed are now out of print but are available in most libraries. The bibliography is intended primarily as a reader's guide for library work, and not as a guide for the purchase of books.

Magazine articles have been included in the bibliography only in a few exceptionally important instances. It would require an entire book devoted to the subject to organize and classify properly the content of general and special education treated in the leading magazines and other publications of the day. However, the student should study the *Reader's Guide to Periodic Literature* and the catalogued material in the libraries for acquaintance with the contributions to the literature of art made through current publications. Some of the most valuable discussions of art education are to be found in magazine and newspaper articles; bulletins from universities, colleges, and normal schools; publications of the United States Bureau of Education; publications from the state and city departments of education; bulletins from the art museums; and annual and special bulletins of such organizations as the Eastern, Western, and Pacific Art Associations, College Arts Association, American Federation of Art, Federated Council on Art Education, National Association for Art Education, the National Education Association, the North Central Association, and many other publications of private and public organizations devoted to the promotion of art. Throughout this book, and especially in the Guide Sheets of Appendix II, pages 339 to 384, the student has been referred to many outstanding articles and bulletins dealing with special aspects of art education.



APPENDIX I

TOPICAL BIBLIOGRAPHY¹

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- McFARLAND, FRIEDA W., *Good Taste in Dress* (Peoria, Ill., Manual Arts Press, 1936).
- NORRIS, HERBERT, and CURTIS, OSWALD, *Costume and Fashion* (New York, E. P. Dutton & Co., 1933).
- PARSONS, FRANK A., *Psychology of Dress* (Garden City, N. Y., Doubleday Page & Co., 1921).
- PICKEN, MARY B., *Secrets of Distinctive Dress* (Scranton, Pa., Women's Institute, 1918).
- RITTENHOUSE, ANNE, *The Well-Dressed Woman* (New York, Harper & Bros., 1924).
- SAGE, ELIZABETH, *A Study in Costume* (New York, Charles Scribner's Sons, 1926).
- SMALL, C. P., *How to Know Textiles* (Boston, Ginn & Co., 1925).
- STONE, MELLICENT, *Bankside Costume Book for Children* (London, Wells, Gardner, Darton & Co., 1913).
- STORY, MARGARET, *How to Dress Well* (New York, Funk & Wagnalls Co., 1924).
- TRAPHAGAN, ETHEL, *Costume Design and Illustration* (New York, John Wiley & Sons, 1918).
- TRILLING, M. B., and WILLIAMS, FLORENCE, *A Girl's Problems in Home Economics* (Philadelphia, J. B. Lippincott Co., 1926).
- WINTERBURY, FLORENCE, *Principles of Correct Dress* (New York, Harper & Bros., 1914).

13. Civic and Community Art

- CLARK, ARTHUR B., *Art Principles in House, Furniture and Village Building* (Palo Alto, Calif., Stanford University Press, 1921).
- HUBBARD, HENRY V., and KIMBALL, T., *An Introduction to the Study of Landscape Design* (New York, Macmillan Co., 1927).
- NOLEN, E. H., *New Towns for Old* (Boston, Marshall Jones Co., 1927).
- PARSONS, SAMUEL, *The Art of Landscape Architecture* (New York, G. P. Putnam's Sons, 1915).
- ROBINSON, CHARLES M., *Modern Civic Art or the City Made Beautiful* (New York, G. P. Putnam's Sons, 1917).

14. Theatre Art

- D'AMICO, VICTOR E., *Theatre Art* (Peoria, Ill., Manual Arts Press, 1931).
- GRIMBALL, ELIZABETH B., and WELLS, RHEA, *Costuming a Play* (New York, D. Appleton-Century Co., 1925).
- KNIFFEN, H. R., *Masks* (Peoria, Ill., Manual Arts Press, 1931).

KOMISARJEVSKY, THEODORE, and SIMSON, LEE, *Settings and Costumes of the Modern Stage* (New York, Studio Publications, Inc., 1935).

MURPHY, VIRGINIA, *Puppetry: An Educational Adventure* (New York, Art Education Press, 1934).

V. GENERAL ILLUSTRATIVE MATERIAL

Nature excursions.

Traveling exhibitions.

Color and halftone prints, photographs, postcards, lantern slides, casts and replicas of objects of high merit and descriptive material from the fine and industrial arts.

Objective materials whenever possible, such as original paintings, furniture, pottery, textiles, rugs, glassware, ornamental iron, wall paper, etc.

Catalogues from manufacturers of art objects of all kinds.

Blackboard drawing and demonstration.

Bulletin board.

1. *Museums and Art Galleries Providing Excellent Illustrative Material*

Metropolitan Museum of Art, New York, N. Y.

Worcester Art Museum, Worcester, Mass.

Cleveland Museum of Art, Cleveland, Ohio.

The Art Institute of Chicago, Chicago, Ill.

Museum of Fine Arts, Boston, Mass.

Denver Art Association, Denver, Colo.

Portland Art Association, Portland, Oregon.

The Institute of Arts, Minneapolis, Minn.

Milwaukee Art Institute, Milwaukee, Wis.

Detroit Institute of Arts, Detroit, Mich.

John Herron Art Institute, Indianapolis, Ind.

Toledo Museum of Art, Toledo, Ohio.

American Museum of Natural History, New York, N. Y.

Field Museum, Chicago, Ill.

(Practically all museums provide illustrative material and art service for their localities.)

2. *Special Service*

Traveling exhibitions of paintings, photographs, industrial arts, architecture and civic art, sculpture and special exhibits with printed lectures and slides.

The American Federation of Arts, Barr Bldg., Washington, D. C.

American Art Bureau, 310 South Michigan Blvd., Chicago, Ill.

Elson Art Publication Co., Inc., Belmont, Mass.

University Extension Division, University of Kansas, Lawrence, Kansas.

Extension Division, University of Wisconsin, Madison, Wis.
 Art Extension Committee, Better Community Conference, University
 of Illinois, Urbana, Ill.
 Extension Division, Indiana University, Bloomington, Ind.
 (Many other schools provide service for their localities.)

3. Commercial Firms Supplying Color and Halftone Prints

The Art Extension Society, Westport, Conn.
 The Art Education Society, 424 Madison Ave., New York, N. Y.
 Elson Art Publishing Co., Belmont, Mass.
 Raymond and Raymond, 40 East 49th St., New York, N. Y.
 The Colonial Art Co., 301-302 Palmer House, Chicago, Ill.
 The Perry Picture Co., Malden, Mass.
 The University Prints, Newton, Mass.
 Rudolf Lesch, 225 Fifth Avenue, New York, N. Y.
 The Medici Society of America, 753 Boylston St., Boston, Mass.
 Copley Prints, Curtis and Cameron, 48 Harcourt St., Boston, Mass.
 Practical School Supply Co., 1315 S. Michigan Blvd., Chicago, Ill.
 E. L. Shina (Importer of Japanese Art), 20 W. 46th St., New York,
 N. Y.
 Julius Gaus (Indian Arts and Crafts), Santa Fé, New Mexico.
 Japanese Prints, Ect Shims, 20 West 46th St., New York, N. Y.
 Modern French Art, Galerie E. Druet, 20 Rue Royale, Paris, France.

4. Commercial Firms Supplying Lantern Slides

McAllister-Keller Co., 176 Fulton St., New York, N. Y.
 Keystone View Co., Meadville, Pa.
 University Prints, Newton, Mass.
 Chicago Slide Co., 6 East Lake St., Chicago, Ill.
 National Studios, Inc., 226 West 56th St., New York, N. Y.
 Victor Animatograph Corp., Davenport, Iowa.
 Beseler Lantern Slide Co., 131 East 23rd St., New York, N. Y.

5. Motion Pictures on the Arts

Harmon Foundation, Inc., 140 Nassau St., New York, N. Y.
 ("We Are All Artists.")
 University Film Foundation, Harvard Square, Cambridge, Mass.
 ("Demonstrating the Arts.")
 Eastman Teaching Films, Inc., Rochester, N. Y.

6. Magazines and Current Art Periodicals

American Magazine of Art, Barr Building, Washington, D. C.
American Printer, 9 East 38th Street, New York, N. Y.
Architectural Record, 119 West 40th Street, New York, N. Y.
Architectural Review, London, England.
Art and Archaeology, The Octagon, Washington, D. C.
Art Digest, The, New York, N. Y.

- Arts, The*, 19 East 59th Street, New York, N. Y.
Arts and Decoration, 578 Madison Avenue, New York, N. Y.
Asia, 461 Eighth Avenue, New York, N. Y.
Country Life, Garden City, N. Y.
Design (Keramic Studio), 20 South Third Street, Columbus, Ohio.
Everyday Art, American Crayon Co., Sandusky, Ohio.
Good Furniture Magazine, Grand Rapids, Mich.
Good Housekeeping, 57th Street at Eighth Avenue, New York, N. Y.
Harper's Bazaar, 572 Madison Avenue, New York, N. Y.
House and Garden, Boston Post Road, Greenwich, Conn.
House Beautiful, 8 Arlington Street, Boston, Mass.
Industrial Arts Magazine, Bruce Publishing Co., Milwaukee, Wis.
Industrial Education Magazine, Manual Arts Press, Peoria, Ill.
Inland Printer, The, 205 W. Wacker Drive, Chicago, Ill.
National Geographic Magazine, 16th and M Streets, N. W., Washington, D. C.
Scholastic, The, 40 S. Third Street, Columbus, Ohio.
School Arts Magazine, Davis Press, Worcester, Mass.
Scientific American, New York, N. Y.
Theatre Arts Monthly, 7 East 42nd Street, New York, N. Y.
Travel, 7 West 16th Street, New York, N. Y.
Vogue, Boston Post Road, Greenwich, Conn.

7. Plastic Casts and Replicas of Works of Art

- P. P. Caproni and Brothers, 1914 Washington St., Boston, Mass.
 (Illustrated catalogue sent to schools. Excellent plaster casts of all sizes and prices.)

8. Booklets and Bulletins

- "Art in Our Country," Handbook (Washington, D. C., The American Federation of Arts, 1923).
 "Eastern Arts Association Proceedings," Raymond P. Ensign, Secretary (333 East 43rd St., New York, N. Y.).
 LONGYEAR, W. C., "A Folio of Lettering" (Brooklyn, N. Y., Pratt Institute).
 "Proceedings of the Pacific Arts Association" (Palo Alto, Calif., Stanford University, 314 Art Building).
 Publications of the Federation Council on Art Education, L. L. Winslow, Secretary, 3 East 25th Street, Baltimore, Maryland:
 Foster, Bess E., Chairman, "Report of the Committee on Elementary School Art, 1926."
 Smith, Holmes, Chairman, "Report of the Committee on Art Instruction in Colleges or Universities, 1927."
 Levy, Florence, Chairman, "Report of the Committee on Art Museums, 1928."
 Whitford, W. G., Chairman, "Report of the Committee on Terminology, 1929."

Publications of the National Association for Art Education, Raymond P. Ensign, Executive Director, 333 East 43rd Street, New York, N. Y.

"The American Renaissance" (New York, Art Education Society).

"The Bulletin of the College Art Association," New York University, Washington Square, New York.

"Western Arts Association Bulletin," Harry E. Wood, Secretary, 5215 College Ave., Indianapolis, Ind.

WILKINS, J. G., "Research Design in Nature" (Westport, Conn., Art Extension Society).

9. Portfolios and Packets of Illustrative Material of Various Kinds

The Davis Press, Worcester, Mass.

The Fairbairn Art Co., 736 W. 173rd Street, New York, N. Y.

Practical School Supply Co., 1315 S. Michigan Blvd., Chicago, Ill.

10. Special Occasions

C. A. Reed Co., Williamsport, Penn.

Crepe Paper Projects for Party Decorations, Costumes, and Pageants.

Dennison Manufacturing Co., Framingham, Mass.

Holiday Books for Special Occasions.

Book of Patriotic Designs.

11. Art Supplies and Equipment

American Crayon Co., Sandusky, Ohio.

Binney-Smith and Co., 41 East 42nd Street, New York, N. Y.

Devoe and Reynolds Co., 565 Smith Street, Brooklyn, N. Y.

Milton Bradley Co., Springfield, Mass.

Practical School Supply Co., 1315 S. Michigan Blvd., Chicago, Ill.

Talons School Products, Inc., 320 East 21st Street, Chicago, Ill.

National Handicraft and Hobby Service, 117 North Wabash Ave., Chicago, Ill.

12. Dealers in Domestic and Imported Art Books of All Kinds

A. Gerbel, 983 Third Ave., New York, N. Y.

Albert Bonnier Co., 561 Third Ave., New York, N. Y.

Brentano's Book Store, Inc., 63 East Washington Street, Chicago, Ill.

E. Weyhe, 794 Lexington Ave., New York, N. Y.

Kroch's International Book Store, 206 N. Michigan Ave., Chicago, Ill.

APPENDIX II

GUIDE SHEETS

For use in Normal Schools and Teacher-Training Institutions

The following unit guide sheets have been organized as a practical aid in the use of the book, *Introduction to Art Education*, as a text for teacher-training classes. They have been prepared during a two-year period of experimentation in the Teacher Training Department of the University of Chicago.

The material of the book has been divided into eight sections, or units, for comprehensive study as follows:

UNIT I. HISTORY AND DEVELOPMENT OF ART EDUCATION AS A SUBJECT IN AMERICAN SCHOOLS

1. The Historical Background
2. Analysis of Past Conditions
3. Changing Objectives and Trends
4. The Wide Scope of Modern Art Education
5. The Present Situation and the Future

UNIT II. ANALYSIS OF MODERN OBJECTIVES OF ART EDUCATION

6. Survey of Art Needs in American Life
7. Survey of Art Agencies Advancing Art Education Outside the School
8. The School and the Art Needs that Surround It
9. Objectives of General Education
10. Objectives of Art Education

UNIT III. CURRICULUM ORGANIZATION

11. The Course of Study
12. Investigations in Curriculum-Making
13. Need for Practical Classification and Definition of Terms

14. Analysis of the Art Curriculum
15. Problems of Organizing the Art Curriculum

UNIT IV. ART EDUCATION IN THE ELEMENTARY SCHOOL

16. The Place of the Elementary School in the Educational Program
17. Characteristics and Subject-Matter Content of the Art Program for the Primary Grades
18. Characteristics and Subject-Matter Content of the Art Program for the Intermediate Grades
19. General Problems in the Organization and Administration of the Elementary Curriculum in Art
20. Special Problems of Correlation and Integration in the Elementary School

UNIT V. ART EDUCATION IN THE JUNIOR HIGH SCHOOL

21. The Place of the Junior High School in the Educational Program
22. Characteristics and Subject-Matter Content of the Art Program for the Junior High School
23. Organization and Administration of the Junior High-School Art Curriculum
24. The General Art (Appreciation) Course
25. Educational Guidance in Pre-vocational Work

UNIT VI. ART EDUCATION IN THE SENIOR HIGH SCHOOL

26. The Place of the Senior High School in the Educational Program
27. Characteristics and Subject-Matter Content of the Art Program for the Senior High School
28. Organization of the Senior High-School Art Curriculum
29. Organization and Administration of the Specialized, Elective Courses of the Senior High School
30. Integrated Courses for the Senior High-School and Junior-College Field

UNIT VII. THE THEORY AND METHOD OF TEACHING ART

31. Changing Methods in Art Education
32. Educational Problems in the Teaching of Art
33. Defining and Explaining the Unit Concept of Teaching
34. The Unit Conception of Organizing the Curriculum in Art
35. Problems in Developing Different Type Units

UNIT VIII. SPECIAL PROBLEMS IN ART EDUCATION

36. The Supervision of Art Education
37. The Art Museum and the School
38. Tests and Measurements in Art Education
39. Experimental Use of Tests in Diagnostic Study of Pupil Ability in Public-School Art Courses
40. Meeting the Problems of Art Education Through Research and Experimentation

Each unit is divided into five unit elements with the result that forty specific aspects of art education are carefully organized for teaching purposes. Suggestions are made for the preparation of test questions in regard to each division of the unit and for final examinations for the course.

For each of the eight divisions or units carefully selected *Assigned Reading* lists are given, together with *Supplementary References for Reading and Study*. These references comprise the best articles appearing in periodic literature, and recently published books, bulletins, monographs, and special publications dealing with art and art education. They contain many references, especially in the field of periodic literature, which could not be included in the *Topical Bibliography* or in the body of the text. They suggest a practical device which will enable teachers to keep the class reading lists continually up-to-date by adding new and significant references as they appear from time to time.

The purpose of the course is to orient the student in respect to the place of his subject in the general educational field, and to give him a practical background for the profession of teaching he is about to enter. For this reason emphasis should be placed upon the acquiring of a broad and liberal point of view through a wide scope of reading assignments.

Students should aim to become intelligent users of printed resources and the heritage of art literature. Only by careful study is it possible to ascertain the great wealth of educational material now available for broadening the concepts of any course.

It will richly repay the student who systematically at-

tacks this problem with his own needs uppermost in mind. The guide sheets and bibliographies here compiled offer a challenge to the more enthusiastic and advanced students for investigation and research in the various fields of art education.

UNIT I. HISTORY AND DEVELOPMENT OF ART EDUCATION
AS A SUBJECT IN AMERICAN SCHOOLS

Objective.—An introductory study aiming to orient the student in respect to the subject of art in the general scheme of education and to develop understanding of the forces influencing the establishment of art as a subject in American schools

Art education has passed through a long period of loose expansion and growth, enriching in some ways, disintegrating in others. There is a need at the present time for a review of the whole situation in order that clearness of purpose may point the way for a permanent and dependable solution of the problems of art education—not merely a temporary adjustment.

1. *The Historical Background.*—A condensed historical review of art education in the public schools from its introduction in 1821 to the present time

Assigned Reading I

2. *Analysis of Past Conditions.*—Brief survey of the trends and practices influencing the development of art as a subject in American education; familiarity with the work and theories of outstanding art educators who have contributed to the development of art education

Assigned Reading I, II, and IV

3. *Changing Objectives and Trends.*—Summary of changing trends and objectives of the past (Art has been an experimental subject during the past one hundred years.)

Assigned Reading I and III

4. *The Wide Scope of Modern Art Education.*—The need for systematization and organization of the subject-matter and materials of instruction

Assigned Reading III

5. *The Present Situation and the Future.*—The present-day status of art education in the American school system; analysis of present conditions in the light of the past; possibilities of future development

Assigned Reading I, III, and IV

ASSIGNED READING

I. *Textbook Assignment:*

Whitford, William G., *Introduction to Art Education* (New York; D. Appleton-Century Co., 1937), Editor's Introduction and Preface, pp. vii-xii; Chapter I, "Education and the Future," pp. 1-6; Chapter II, "Brief History of Art Education in the United States," pp. 7-18; Chapter III, "Modern Tendencies in Art Education," pp. 19-24.

II. Smith, J. B., *Trends of Thought in Art Education*, Master's thesis, University of Chicago, 1931, pp. iv+119.

or

Smith, J. B., "Trends of Thought in Art Education," *The School Review*, Vol. XLI (April, 1933), pp. 266-77. (A condensed review of the above reference.)

III. Whitford, W. G., "Changing Objectives and Trends in Art Education," *School Arts Magazine*, Vol. XXXII (April, 1933), pp. 459-61.IV. Farnum, Royal Bailey, "Art Education," *Biennial Survey of Education in the United States* (1920-1930), U. S. Bureau of Education, *Bulletin*, 1931, No. 20, Government Printing Office, Washington, D. C., pp. 1-26.SUGGESTED REFERENCES FOR READING AND
STUDY IN CONNECTION WITH UNIT I

Nyquist, Fredrik V., *Art Education in Elementary Schools* (Baltimore, Warwick & York, Inc., 1929), pp. 13-38.

———, "Some Historical Aims of Art Education," *School and Society*, Vol. XXVI (July 9, 1927), pp. 25-31 (Same as above).

Bennett, Charles A., *History of Manual and Industrial Education Up to 1870* (Peoria, Ill., Manual Arts Press, 1926).

Farnum, Royal Bailey, "Present Status of Drawing and Art in the Public Schools of the United States," U. S. Bureau of Education, *Bulletin*, 1914, No. 13, Government Printing Office, Washington, D. C.

Sargent, Walter, "Instruction in Art in the United States," U. S. Bureau of Education, *Bulletin*, 1918, No. 43, Government Printing Office, Washington, D. C.

Farnum, Royal Bailey, "Art Education: The Present Situation," U. S. Bureau of Education, *Bulletin*, 1923, No. 13, Government Printing Office, Washington, D. C.

———, "Art Education in the United States," Bureau of Education, *Bulletin*, 1925, No. 38, Government Printing Office, Washington, D. C.

Monroe, Paul, (ed.), *A Cyclopedia of Education* (New York, Macmillan Co., 1928), Vol. I, "Art in Education," pp. 223-32.

- Zook, George F., "New Emphasis on the Arts in Education," *American Magazine of Art*, Vol. XXVII (September, 1934), pp. 6-8.
- Dewey, John, and others, *Art and Education*, pp. 253-349 (Merion, Pa., Barnes Foundation Press, 1929).
- Kirby, C. V., *The Business of Teaching and Supervising the Arts* (Chicago, Abbott Educational Co., 1927), pp. 1-7.
- Welling, Jane B., "Our Changing Taste," *Annual Bulletin*, Western Arts Association (Indianapolis, Ind., Western Arts Association, 1929), pp. 197-208.
- Haggerty, M. E., "Education and the New World," *Annual Bulletin*, Western Arts Association (Indianapolis, Ind., Western Arts Association, 1930), pp. 26-34.
- Ege, Otto F., "The Future and Art Education," *Education*, Vol. III (March, 1932), pp. 383-85.
- White, Howard D., "The Importance of the Arts in Relation to General Education," *Annual Bulletin*, Eastern Arts Association (New York, Eastern Arts Association, 1930), pp. 8-17.
- Tannahill, Sallie B., "Problems in Art Education," *Teachers College Record*, Vol. XXVIII (March, 1927), pp. 696-706.
- Weyl, Lillian, "Widening Aspects of Education in the Arts," *Annual Bulletin*, Western Arts Association (Indianapolis, Ind., Western Arts Association, 1931), pp. 22-26.
- Webster, W. F., "Watchman, What of the Night?" *Annual Bulletin*, Western Arts Association (Indianapolis, Ind., Western Arts Association, 1931), pp. 26-37.
- Wiseltier, Joseph, "A Program of Art Education," *National Education Association Journal*, Vol. XXII (February, 1933), p. 53.
- Payant, Felix, *Our Changing Art Education* (Columbus, Ohio, Ceramic Studio Publishing Co., 1935).
- Lake, Charles H., "How Essential Are the Arts in the Public School?" *Annual Bulletin*, Western Arts Association (Indianapolis, Ind., Western Arts Association, 1933), pp. 14-21.
- Foster, Bess Elaine, "Adapting Art Teaching to a New Age," *Annual Bulletin*, Western Arts Association (Indianapolis, Ind., Western Arts Association, 1933), pp. 189-94.
- Pierce, Anne E., and Hilpert, Robert S., "Instruction in Music and Art," National Survey of Secondary Education Monograph No. 25, *Bulletin*, 1932, No. 17, Government Printing Office, Washington, D. C.
- Judd, Charles H., *Problems of Education in the United States* (New York, McGraw-Hill Book Co., 1933).
- Morrison, Henry C., *The Evolving Common School*, Inglis Lectures, 1933 (Cambridge, Mass., Harvard University Press, 1933).
- Eby, Frederick, and Arrowwood, Charles F., *The Development of Modern Education in Theory, Organization, and Practice* (New York, Prentice-Hall, 1934).

- Kerr, James W., "Art Recovery," *School Arts Magazine*, Vol. XXXIII (December, 1933), pp. 195-97.
- Dow, Arthur W., *Theory and Practice of Teaching Art* (New York, Columbia University Press, 1908).
- , *Composition* (Garden City, N. Y., Doubleday, Page & Co., 1899).
- Münsterberg, Hugo, *Principles of Art Education* (Chicago, Prang Educational Co., 1904), out of print.
- Bailey, Henry T., *Art Education* (Boston, Houghton Mifflin Co., 1914).
- Sargent, Walter, *Fine and Industrial Arts in Elementary Schools* (Boston, Ginn & Company, 1912).
- Winslow, L. L., *Organization and Teaching of Art* (Baltimore, Warwick & York, 1928), pp. 9-23.
- Bennett, Charles A., *Art Training for Life and for Industry* (Peoria, Ill., Manual Arts Press, 1923).
- Klar, Walter L., Winslow, Leon L., and Kirby, C. V., *Art Education, Its Principles and Practice* (Springfield, Mass., Milton Bradley Co., 1933).
- Tannahill, Sallie B., *Fine Arts (for Public School Administrators)* (New York, Teachers College, Columbia University, 1932).
- Judd, Charles H., *Psychology of High School Subjects* (Boston, Ginn & Co., 1915), pp. 345-369.

SUPPLEMENTARY WORK FOR THE UNIT

1. Study the material outlined in Unit I so as to be prepared to answer questions for the final examination. The final examination will include a series of key questions covering the major points of the course. One comprehensive question will be included for each unit. It will be worded so as to afford discussion of one or more of the following topics:
 - (1) Significant Facts in the Development of Art Education up to 1936
 - (2) Art has been an experimental subject during the past one hundred years
 - (3) Leaders of the Past (A brief summary of their place in the development of the subject of art in the school)
 - (4) Outstanding Theories of Art Education as Seen by Historical Analysis of Their Introduction and Influence in the Schools
 - (5) Major Trends in Present-day Art Instruction
 - (6) The Problem of Systematizing and Organizing the Subject-Matter of Art Education
 - (7) A Prophecy for the Future of Art Education

2. Consult the *Reader's Guide* and *Guide to Periodic Literature* for additional references. Check books, magazines, and bulletins in the library for references in addition to the assigned and suggested reading lists as follows:

Books on general education for chapters on art education
Bulletins of the Eastern, Western, and Pacific Arts Associations

Publications of the United States Office of Education, the national and sectional educational associations, the leading educational journals, and other sources of art and educational material available in the library

3. Study the classified "Topical Bibliography" of the textbook to discover additional contributions to the unit reading program, especially Section I, part 1, and Section II, part 1.

UNIT II. ANALYSIS OF MODERN OBJECTIVES OF ART EDUCATION

Objective.—To provide a broad understanding of the purpose of art education and an interpretation of the modern attitude towards the subject

Recent educational developments focus special attention upon art as having vital relationship to the *social, vocational, and leisure-time objectives* into which the field of modern education has been divided. Modern social and industrial trends place upon art education an unprecedented obligation and, at the same time, provide an exceptional opportunity for service to general as well as special forms of education.

6. *Survey of Art Needs in American Life.*—Analysis of the *life need* objectives and the values of art in American life. Interpretation of the industrial service; the social, domestic, and civic service; the economic service; art for self-expression; general educational values; and the leisure-time service of art

Assigned Reading I

7. *Survey of Agencies Advancing Art Education Outside the School.*—Analysis of the forces of the present day, both in and out of the school, influencing the advancement of art education

Assigned Reading III

8. *The School and the Art Needs that Surround It.*—The contribution of art to citizenship and effective living; art needs for the individual, the home, and the community; "imme-

diate" and "deferred" needs for art; general and special training

Assigned Reading II

9. *Objectives of General Education*.—Objectives established by leading educational organizations as a basis for public-school instruction; criteria used by the educator in determining objectives; analysis of objectives endorsed by the National Education Association and the North Central Association

Assigned Reading IV and V

10. *Objectives of Art Education*.—Adjustment of art objectives so as to meet educational demands of the present time

From the Standpoint of the Social Objectives

From the Standpoint of the Vocational Objectives

From the Standpoint of the Leisure-Time Objectives

Assigned Reading V

ASSIGNED READING

- I. *Textbook Assignment: Op. cit.* Chapter IV, "A Survey of Art Needs in American Life," pp. 25-45.
 - II. *Op. cit.*, Chapter V, "The School and the Art Needs that Surround It," pp. 46-54.
 - III. Keppel, Frederick P., and Duffus, R. L., *The Arts in American Life* (New York, McGraw-Hill Book Co., 1933), entire book, particularly Chapter VI, "Art Education Outside the School," pp. 63-89, Chapter XI, "The Arts in Daily Life," pp. 152-63.
 - IV. "Cardinal Principles of Secondary Education," Report of the Commission on Reorganization of Secondary Education Appointed by the National Education Association, U. S. Bureau of Education, *Bulletin*, 1918, No. 35, Government Printing Office, Washington, D. C., pp. 1-32. (For sale by the Superintendent of Documents, Washington, D. C., price 5 cents.)
 - V. Webb, L. W., and others, *High School Curriculum Reorganization* (Ann Arbor, Mich., The North Central Association of Colleges and Secondary Schools, 1933), pp. vii+63.
- If the above listed book is not available the same material may be found in *The North Central Association Quarterly*, Vol. II, March, 1928. Report of the Committee on Standards for Use in the Reorganization of Secondary Curricula, pp. 389-95. Report of the Sub-Committee on Art Education, pp. 479-503.

SUGGESTED REFERENCES FOR READING AND STUDY IN CONNECTION WITH UNIT II

- McAndrews, William, "Art? For the Land's Sake," *Annual Bulletin*, Eastern Arts Association (New York, Eastern Arts Association, 1931), pp. 253-349.

- Caulkins, Ernest I., "Beauty—the New Business Tool," *Atlantic Monthly*, Vol. CXL (August, 1927), pp. 145-52.
- Bailey, Henry T., "Art and the Business Man," *Annual Bulletin*, Eastern Arts Association (New York, Eastern Arts Association, 1928), pp. 180-87.
- Snedden, David, *Sociological Determination of Objectives of Education* (Philadelphia, J. B. Lippincott Co., 1921), Chapters VIII and IX, pp. 156-206.
- Symposium: "Can Education in Art Appreciation be Continuous?" Grant, Forest, "The Adolescent Period," *American Magazine of Art*, Vol. XXIII (October, 1931), pp. 302-305.
- Bobbitt, Franklin, "Education as a Social Process," *School and Society*, Vol. XXI (April 18, 1925), pp. 1-7.
- Barker, A. W., "The Place of Art in the Educational Life of the Child," *School and Society*, Vol. XXI (June 13, 1925), pp. 704-06.
- , "The Place of Art in the Life of the Adult," *School and Society*, Vol. XXI (June 20, 1925), pp. 727-31.
- Kirby, C. Valentine, "More Significant Aims in Art Education," *Annual Bulletin*, Eastern Arts Association (New York, Eastern Arts Association, 1924), p. 80.
- , "A Quarter Century of Public School Art—Have We Made Good?" *Annual Bulletin*, Eastern Arts Association (New York, Eastern Arts Association, 1925), pp. 45-50.
- Bennett, Charles A., *Art Training for Life and for Industry* (Peoria, Ill., Manual Arts Press, 1923), pp. 11-35.
- Bailey, Henry T., *The Magic Realm of the Arts* (Worcester, Mass., Davis Press, 1928), pp. 1-55.
- DeGarmo, Charles, *Aesthetic Education* (Syracuse, N. Y., P. W. Bardeen, 1913).
- Dewey, John, *School and Society* (Chicago, University of Chicago Press, 1915).
- Hilpert, Robert, "A Method of Community Study as a Basis for Curriculum Construction," *Education*, Vol. LV (December, 1934), pp. 211-14.
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SUPPLEMENTARY WORK FOR THE UNIT

1. Study the material outlined in Unit II so as to be prepared to answer questions for the final examination. The final examination includes a series of key questions covering the major points of the course. One comprehensive question will be included for each unit. It will be worded so as to afford discussion of one or more of the following topics: 1. The Contribution of Art to American Life. 2. Art Education Outside the Schools. 3. General and Special Training in Art. 4. Objectives Established by the National Education Association and the North Central Association. 5. The Social Objective of Art

- Education. 6. The Vocational Objective of Art Education.
 7. The Leisure-Time Objective of Art Education.
 2. For supplementary reading suggestions see Unit I, page 346.
 Check the classified "Topical Bibliography" of the textbook
 for additional references.

UNIT III. CURRICULUM ORGANIZATION

Objective—To establish an educational basis for the problem of curriculum construction in art which will be in harmony with the forward movement of the schools

There are many forces operating in society today that cause frequent changes in the educational program. These forces and the tendencies which result from them produce new criteria for the organization and subject-matter content of the curriculum.

Unit III presents an opportunity to survey scientific investigations in curriculum organization carried on by the committees of leading national education associations devoted to the study of school problems.

Knowledge of the research being conducted within the field of the modern school curriculum is essential for the solution of problems of art education and the establishment of the rightful place of this subject in the schools.

11. *The Course of Study*—Technique of organizing and developing the course of study; bases for evaluating the course of study (The course of study is planned for the use of the teacher. The curriculum, on the other hand, is defined as the body of experiences to be communicated to the pupil. It is the outgrowth of the course of study in terms of what the pupil learns and experiences.)
 Assigned Reading I
12. *Investigations in Curriculum-Making*—Recent curriculum studies and their influence upon art education; criteria employed in evaluating curriculum material
 Assigned Reading II and III
13. *Need for Practical Classification and Definition of Terms*.
 —Advantages to be derived from uniformity of nomenclature; the Federated Council classification of terms; need for more definite designation of subject-matter of art
 Assigned Reading I
14. *Analysis of the Art Curriculum*.—Immediate and ultimate objectives of art instruction; classification of the different

types of curriculum material available for purposes of art instruction; the fundamentals of art and their use in curriculum planning.

Elements of a well-rounded curriculum in art

The practical experience

The appreciational experience

The creative and manipulative experiences

Assigned Reading I and IV

15. *Problems in Organizing the Art Curriculum*.—Educational factors involved in meeting present-day standards in curriculum-building; qualitative and quantitative analysis of curriculum material; adjustment of the art program so as to meet the educational demands of the present time; a functional program of art education; interpretation of the art curriculum in terms of *Social and Vocational Objectives of Education* (This topic will be expanded in Units IV, V, and VI.)

Assigned Reading I and IV

ASSIGNED READING

- I. *Textbook Assignment: Op. cit.*, Chapter VI, "The Course of Study and the Curriculum," pp. 55-65; Chapter VII, "Terminology Study of the Federated Council on Art Education," pp. 66-82; Chapter VIII, "The Modern Approach to Art Education," pp. 83-103.
Report of the Committee on Terminology (3 East 25th St. Baltimore, Md., Federated Council on Art Education, 1929).
- II. Same reference as for Unit II, as follows:
Webb, L. W., and others, *High School Curriculum Reorganization* (Ann Arbor, Mich.; The North Central Association of Colleges and Secondary Schools, 1933), pp. i-vii, 1-63.
- III. Same reference as for Unit II, as follows:
"Cardinal Principles of Secondary Education," Report of the Commission on Reorganization of Secondary Education Appointed by the National Education Association, U. S. Bureau of Education, *Bulletin*, 1918, No. 35, Government Printing Office, Washington, D. C., 32 pp. (For sale by the Superintendent of Documents, Washington, D. C., price 5 cents.)
- IV. Whitford, William G., "Analysis of the Art Curriculum," *School Arts Magazine*, Vol. XXXII (June, 1933), pp. 582-89.

SUGGESTED REFERENCES FOR READING AND STUDY
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- The Twenty-Sixth Yearbook of the National Society for the Study of Education*, xiv + 475 pp. (Bloomington, Ill., Public School Publishing Co., 1926), Part I, "Curriculum Making: Past and Present, Part II, "Foundations of Curriculum Making," ix + 237 pp.
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- Judd, Charles H., "The Scientific Development and Evolution of the Curriculum," *Elementary School Journal*, Vol. XXXIII (April, 1933), pp. 577-91.

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- Sargent, Walter, *Fine and Industrial Arts in Elementary Schools* (Boston, Ginn & Co., 1912).
- Dow, Arthur W., *Theory and Practice of Teaching Art* (New York, Columbia University Press, 1908).
- Münsterberg, Hugo, *Principles of Art Education* (Chicago, Prang Educational Co., 1904), out of print.
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- Snedden, David, "Problems of Art Education," *Annual Bulletin*, Eastern Arts Association (New York, Eastern Arts Association, 1916), pp. 7-23.
- Larson, Minnie E., *An Analytical Investigation of Courses of Study in Art Education for the Elementary School*, Master's thesis, University of Chicago, 1931, viii + 180 pp.

Students should be familiar with the following city and state courses of study: Baltimore; St. Louis; Denver; Detroit; Seattle; Des Moines; Indianapolis; New York City; Pittsburgh; Oakland and Long Beach, California; Missouri; Connecticut; Indiana; New York; Ontario, Canada; Pennsylvania; Colorado.

SUPPLEMENTARY WORK FOR THE UNIT

1. Study the material outlined in Unit III so as to be prepared to answer questions for the final examination. The final examination will include a series of key questions covering the major points of the course. One comprehensive question will be included for each unit. It will be worded so as to afford discussion of one or more of the following topics:
 - (1) Fundamental Differences in the Course of Study and the Curriculum

- (2) The Significance of Research in the Field of Curriculum-Building
 - (3) An Educational Basis for the Problem of Curriculum Construction in Art Education
 - (4) Need for More Definite Designation of Subject-Matter of Art Education
 - (5) The Wide Scope of Present-Day Art Education and Its Relation to the Problem of Curriculum Organization
 - (6) The Major Experiences of Art Education
 - (7) A Functional Program of Art Education
 - (8) An Art Curriculum Based upon the Social Objectives of Education
 - (9) An Art Curriculum Based upon the Vocational Objective of Education
2. For supplementary reading suggestions see Unit I, page 346. Check the classified "Topical Bibliography" of the textbook, for additional references, especially Section I, part 3.

UNIT IV. ART EDUCATION IN THE ELEMENTARY SCHOOL

Objective.—To present an evaluation of present curriculum practices and suggestions for a balanced approach to art education in the elementary school.

The student of art education for the primary and intermediate grades is confronted with several conflicting theories and many experimental programs of curriculum development. Careful study of recent educational research is necessary to determine successfully the place of art in the elementary school program.

It is especially important that teachers and supervisors of the junior and senior high schools be familiar with significant changes in the elementary-school curriculum. The foundation which is provided in art education in the lower school will determine the kind of pupils which will enter the art courses of the secondary school.

16. *The Place of the Elementary School in the Educational Program.*—Changes in the elementary-school curriculum and their significance; research studies in the field
Assigned Reading I, III, and IV
17. *Characteristics and Subject-Matter Content of the Art Program for the Primary Grades.*—Survey of the literature of the field to determine fundamentals and minimum essen-

tials; organization of material of instruction in terms of present-day objectives

Assigned Reading I, II, V, VI, and VII

18. *Characteristics and Subject-Matter Content of the Art Program for Intermediate Grades*.—Survey of the literature of the field to determine fundamentals and minimum essentials; organization of material of instruction in terms of present-day objectives

Assigned Reading I, II, VI, and VII

19. *General Problems in the Organization and Administration of the Elementary Curriculum in Art*.—Planning curriculum material in terms of objectives and “desired outcomes” of instruction; application of significant data from investigations in curriculum construction to the problems of art education; *art concepts* and their use in a modern program of teaching

Assigned Reading I, V, VI, and VII

20. *Special Problems of Correlation and Integration in the Elementary School*.—The relationship of art to the entire program of the school; developing art *knowledge, appreciation, and creative expression*; training in good taste; a functional approach to art education in the elementary school; balancing and integrating the curriculum

Assigned Reading I, VI, and VII

ASSIGNED READING

- I. *Textbook Assignment: Op. cit.*, Chapter IX, “A Suggested Art Course for the Elementary School of Terms of Objectives,” pp. 104-26.
- II. Nyquist, F. V., *Art Education for Elementary Schools* (Baltimore, Warwick & York, 1929).
- III. *The Elementary School Curriculum, Second Yearbook* of the Department of Superintendence of the National Education Association (Washington, D. C., 1924), pp. 1-296.
- IV. *Research in Constructing the Elementary School Curriculum, Third Yearbook* of the Department of Superintendence of the National Education Association (Washington, D. C., 1925), pp. 1-33, 337-53.
- V. Whitford, William G., Liek, Edna, and Gray, William S., *Art Stories* (Chicago, Scott, Foresman & Co., 1933-36), Books 1, 2, and 3 and *Teacher's Manual*.
- VI. Whitford, William G., “A Functional Approach to Art Education in the Elementary School,” *Elementary School Journal*, Vol. XXXVI (May, 1936), pp. 674-81.

- VII. Mathias, Margaret E., *The Beginnings of Art in the Public Schools* (New York, Charles Scribner's Sons, 1924).
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 ———, *The Teaching of Art* (New York, Charles Scribner's Sons, 1932).

SUGGESTED REFERENCES FOR READING AND
 STUDY IN CONNECTION WITH UNIT IV

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 Parker, Samuel C., *Types of Elementary Teaching and Learning* (Boston, Ginn & Co., 1923).
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 Whitford, William G., and Todd, Jessie, *The Classroom Teacher* (Chicago, The Classroom Teacher, Inc., 1927), Vol. IV, "Primary Art," pp. 1-176; Vol. VII, "Art for the Intermediate Grades," pp. 1-168.
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- Dow, Arthur W., *Theory and Practice of Teaching Art* (New York, Columbia University Press, 1908).
- , *Composition* (New York, Doubleday, Page & Co., 1926).
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- Heckman, Albert H., *Paintings of Many Lands and Ages* (Westport, Conn., Art Extension Press, Inc., 1925).
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- Howley, Cecilla L., "Art Education: Yesterday—Today—Tomorrow," *Education*, Vol. LV (December, 1934), pp. 209-11.
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- Lemos, Pedro J., *Applied Art* (Mountain View, Calif., Pacific Press Association, 1920).
- , *The Art Teacher* (Worcester, Mass., Davis Press, 1931).
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- Creative Expression*, The Development of Children in Art, Music, Literature and Dramatics, Edited for the Progressive Education Association by Hartman, Gertrude, and Shumaker, Ann (New York, John Day Co., 1932).
- Tessin, Louise D., "The Old Order Changeth," *School Arts Magazine*, Vol. XXI (March, 1922), pp. 391-97.
- Biddle, George, "Creative Art in Children," *American Magazine of Art*, Vol. XXVII (October, 1934), pp. 532-36.
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- Sandhusen, L. H., *An Experimental Study of Drawings of Kindergarten Children to Determine the Effect of Guidance*, Master's thesis, University of Chicago, 1921, v + 71 pp.
- Polson, Mary E., *A Study of Color Discrimination and Color Appreciation in Elementary Schools*, Master's thesis, University of Chicago, 1924, vi + 66 pp.
- Gale, Ann V. N., *Children's Preferences for Colors, Color Combinations and Color Arrangement* (Chicago, University of Chicago Press, 1933), xv + 60 pp.
- Zesbaugh, Helen A., *An Analysis of Graphic Representation of the Human Figure as Drawn by Children of Different School Grades* (Chicago, University of Chicago Press, 1934), xi + 75 pp.
- Morrison, Jeanette G., *Children's Preferences for Pictures Commonly Used in Art Appreciation Courses* (Chicago, University of Chicago Press, 1935), xii + 56 pp.
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- Swerer, Mary G., *Art Activity Course of Study* (for Elementary and Junior High Schools) (Cheney, Wash., State Normal School, 1932), out of print.
- Bonser, Frederick G., and Mossman, Lois C., *Industrial Arts for Elementary Schools* (New York, Macmillan Co., 1927).
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SUPPLEMENTARY WORK FOR THE UNIT

1. Study the material outlined in Unit IV so as to be prepared to answer questions for the final examination. The final examination will include a series of key questions covering the major points of the course. One comprehensive question will be included for each unit. It will be worded so as to afford discussion of one or more of the topics from 16 to 20, listed on pages 354 to 355.
2. For supplementary reading suggestions see Unit I, page 346. Study the classified "Topical Bibliography" of the textbook for additional general references on the elementary-school field.

UNIT V.—ART EDUCATION IN THE JUNIOR HIGH SCHOOL

Objective.—To offer an enriched curriculum in art for the early adolescent pupil, to avoid monotonous repetition of elementary-school work, and to provide for better guidance towards articulation with the work of the senior high school

Great service can be made to the development of art education by effective organization and development of the art program for grades seven, eight, and nine. The junior high school is the "key" link in the chain of art education from the first to the twelfth grade. Yet it is the weakest link in the present administration of the subject.

Art courses in the junior high school bridge the gap between essentially different types of art work offered in the elementary and the senior high school.

21. *The Place of the Junior High School in the Educational Program.*—The junior high-school movement and its significance; research studies in the field

Assigned Reading I and II

22. *Characteristics and Subject-Matter Content of the Art Program for the Junior High School.*—Survey of the literature of the field to determine fundamentals and minimum essentials; "functional information" and experience-gaining activities

Assigned Reading I and III

23. *Organization and Administration of the Junior High-School Art Curriculum.*—Educational factors involved in organizing the art courses of the junior high school; estab-

lishing the "constants and variables" of art education; curriculum material expressed in terms of present-day objectives and "desired outcomes" of instruction

Assigned Reading I, III, and IV

24. *The General Art (Appreciation) Course*.—The general art course—the key to the high school art program; the organization and teaching of the general art course

Assigned Reading I, III, IV, V, and VI

25. *Educational Guidance in Pre-vocational Work*.—Laying a foundation for the art courses of the senior high school; exploratory work providing opportunity for students to discover special aptitudes and abilities which may indicate vocational possibilities; appropriate craft projects for the junior high school

Assigned Reading I and IV

ASSIGNED READING

- I. *Textbook Assignment: Op. cit.* Chapter X, "The Problem of Differentiation of Art Work in Modern High Schools," pp. 127-38; Chapter XI, "Objectives and Plan for Course of Study in Art for the Secondary School," pp. 139-59; Chapter XII, "The General Art (Appreciation) Course for High Schools," pp. 160-74.
- II. *The Junior High School, Fifth Yearbook* of the Department of Superintendence of the National Education Association (Washington, D. C., 1927), pp. 1-68; 337-58.
- III. Webb, L. W., and others, *High School Curriculum Reorganization* (Ann Arbor, Mich., The North Central Association of Colleges and Secondary Schools, 1933), "The General Art Course," pp. 63-69.

If the above book is not available, the same material may be found in *The North Central Association Quarterly*, Vol. VI, March, 1932, pp. 425-32.

- IV. Winslow, Leon L., *Organization and Teaching of Art* (Baltimore, Warwick & York, 1928, Revised edition), Chs. V and VI, "The Secondary School Program," pp. 79-142; Appendix B, "The Secondary School Course," pp. 181-228.
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- VI. New York City Course of Study, *Art Appreciation* (New York, Board of Education, High School Division, 1930). 132 pp. (Price, \$2.50).

SUGGESTED REFERENCES FOR READING AND
STUDY IN CONNECTION WITH UNIT V

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- Reavis, W. C., *Pupil Adjustment in Junior and Senior High Schools* (Boston, D. C. Heath & Co., 1926).
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The following city and state courses of study should be checked for their contributions to junior and senior high-school subject-matter organization: Baltimore, St. Louis, Denver, Detroit, Seattle, New York City, Pittsburgh; Oakland and Long Beach, California; Missouri, Connecticut, Indiana, New York, Pennsylvania.

Note: At the present time very few books have been written to meet the requirements of subject-matter organization and methods of instruction for the junior high-school field. Many of the books listed for the use of teachers in the elementary school and the senior high school offer valuable suggestions which can be adapted to the needs of the junior high-school curriculum.

SUPPLEMENTARY WORK FOR THE UNIT

1. Study the material outlined in Unit V so as to be prepared to answer questions for the final examination. The final examination will include a series of key questions covering the major points of the course. One comprehensive question will be included for each unit. It will be worded so as to afford discussion of one or more of the topics, from 21 to 25, listed on pages 360 to 361.
2. For supplementary reading suggestions, see Unit I, page 346. Study the classified "Topical Bibliography" of the textbook for additional general references on the junior high-school field, especially Section I, part 4; Section II, parts 2 and 3; and Section III, parts 1 to 14, for subject-matter references.

UNIT VI. ART EDUCATION IN THE SENIOR HIGH SCHOOL

Objective.—To present an evaluation of existing curriculum practices and to anticipate future needs for art education in the senior high school field

The special elective art courses of secondary education have been developed more extensively than the art courses in any other division of the school. A great variety of different type courses are being offered in the high schools of the country.

A huge volume of literature dealing with all aspects of art exists which presents a bewildering range of possible subject-matter to the teacher.

It becomes necessary to evaluate carefully and scientifically the basic essentials and fundamental types of this mass of material most appropriate for meeting the needs of the present-day public-school curriculum.

Experimental work is being carried on in certain schools with integrated programs and "functional units" of instruction which is bound to be reflected in the future organization of the high-school offering in art.

26. *The Place of the Senior High School in the Educational Program.*—Recent trends in the reorganization of the secondary school curriculum

Assigned Reading II and III

27. *Characteristics and Subject-Matter Content of the Art Program for the Senior High School.*—Survey of the literature of the field to determine fundamentals and minimum essentials; the problem of differentiation and standardization of art work in modern high schools; comparative plans of curriculum organization employed in leading city school systems

Assigned Reading I and III

28. *Organization of the Senior High-School Art Curriculum.*—Educational factors involved in organizing the art courses of the senior high school; the broad scope of modern high-school art courses; general training and vocational and professional training in the arts

Assigned Reading I, III, IV, and V

29. *Organizing and Administering the Specialized, Elective Courses of the Senior High School.*—Types of subject-matter incorporated into the specialized courses.

Art Appreciation	Industrial Art
Architecture	Graphic Art
Modeling and Sculpture	Commercial Art
Drawing and Painting	Domestic and Household Art
Design and Decorative Art	Civic Art
Theatre Art	History and Survey of Art

Assigned Reading I and VI

30. *Integrated Courses for the Senior High-School and Junior-College Field*.—Suggestions for a type of course in which all of the Fine Arts—painting, sculpture, architecture, literature, drama, music and the dance—are orientated in respect to a common integrating body of functional knowledge and appreciations

Assigned Reading VII

ASSIGNED READING

- I. Same reference as for Unit V, as follows:
Textbook Assignment: Op. cit., Chapter X, "The Problem of Differentiation and Standardization of Art Work in Modern High Schools," pp. 127-38; Chapter XI, "Objectives and Plan for Course of Study in Art for the Secondary School," pp. 139-59.
- II. *The Development of the High School Curriculum, Sixth Yearbook* of the Department of Superintendence of the National Education Association (Washington, D. C., 1928), pp. 38-58, 397-401.
- III. Koos, Leonard V., *The American Secondary School* (Boston, Ginn & Co., 1927), Ch. XIII, "The Secondary School Offering in the Special Subjects," IV, Art, pp. 499-503.
- IV. Bennett, Charles A., *Art Training for Life and for Industry* (Peoria, Ill., Manual Arts Press, 1923), Part 2, "Art Training for Industry," pp. 39-61.
- V. Bobbitt, Franklin, *The Curriculum* (Boston, Houghton Mifflin Co., 1918), Part II, "Training for Occupational Efficiency," Chs. VII, VIII, IX, and X, pp. 55-113; Part III, "Education for Citizenship," Chs. XI and XII, pp. 117-62; Part V, "Education for Leisure Occupations," Ch. XVII, pp. 207-26.
- VI. Same reference as for Unit V as follows:
Winslow, L. L., *Organization and Teaching of Art* (Baltimore, Warwick & York, 1928, Revised edition), Chs. V and VI, pp. 79-142, "Secondary School Program," Appendix B, "The Secondary School Course," pp. 181-228.
- VII. Hayward, Frank H., *The Lesson in Appreciation* (New York, Macmillan Co., 1925), xv+230 pp.
Bailey, Henry T., *The Magic Realm of the Arts* (Worcester, Mass., Davis Press, 1928), 1-55 pp.
DeGarmo, Charles, *Aesthetic Education* (Syracuse, N. Y., P. W. Bardeen Co., 1913), Ch. IX, "Suggestions on Acquiring an Aesthetic View of the World," pp. 121-56, especially; xi +161 pp.

SUGGESTED REFERENCES FOR READING AND
STUDY IN CONNECTION WITH UNIT VI

- National Survey of Secondary Education* (Washington, D. C., Superintendent of Documents, Government Printing Office, 1932), Bulletin 2, "The Horizontal Organization of Secondary Education"; Bulletin 5, "The Reorganization of Secondary Education"; Bulletin 18, "Procedures in Curriculum Making"; Bulletin 19, "The Program of Studies"; Bulletin 25, "Instruction in Music and Art."
- Snedden, David, *Problems of Secondary Education* (Boston, Houghton Mifflin Co., 1917).
- McAndrews, William, *Social Studies: An Orientation Handbook for High School Pupils* (Boston, Little, Brown & Co., 1935).
- Proctor, William H., *Educational and Vocational Guidance* (Boston, Houghton Mifflin Co., 1926).
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- Kefauver, Grayson N., *The Investigation of Horizontal Organization* (Applying and extending the National Survey of Education), Bulletin 56 (5835 Kimbark Avenue, Chicago, Department of Secondary-School Principals of the National Education Association, 1935), pp. 6-10.
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- French, Will, "A Senior High School Program for Our Developing Society" (Vertical Organization), *North Central Association Quarterly*, Vol. IX (April, 1935), pp. 407-15.
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- Ryan, H. H., "A Curriculum Experiment at Wisconsin High School," *Wisconsin Journal of Education*, Vol. LXVI (May, 1934), pp. 406-07.
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- Farnum, Royal Bailey, "Art Education," *Biennial Survey of Education in the United States (1920-1930)*, U. S. Bureau of Education, *Bulletin* No. 20 (New Course in New York City), Government Printing Office, Washington, D. C., pp. 14-15.
- Cox, George J., "Give Us Art in Our Time," *Art Education Today* (New York, Teachers College, Columbia University, 1935), pp. 34-39.
- Sargent, Walter, and Lathe, Norma A., "Course of Study in Art in the High School, School of Education, The University of Chicago," *School Review*, Vol. XXIV (June, 1916), pp. 409-25.
- Mays, Arthur B., "The Practical Arts and Integration of the Curriculum," *School Review*, Vol. XLI (January, 1933), pp. 51-55.
- Chriswell, M. Irving, "Specialized High-School Curriculums as Preparation for Occupations," *School Review*, Vol. XLI (January, 1933), pp. 56-60.
- Van Dyke, George E., "Trends in the Development of the High School Offering" (Parts I and II), *School Review*, Vol. XXXIX (November, 1931), pp. 657-64; (December, 1931), pp. 737-47.
- Eggers, G. W., "Art as an Essential in General Education," *Journal of Addresses and Proceedings of the National Education Association*, Vol. LVII (1919), pp. 157-59.
- , "Has Art Education a Place in an Educational Efficiency?" *Journal of Addresses and Proceedings of the National Education Association*, Vol. XLVI (1908), pp. 800-02.
- Clark, Dorothy M., *Objectives and Subject-Matter in Art for Grades XI and XII*, Master's thesis, University of Chicago, 1937.

SUPPLEMENTARY WORK FOR THE UNIT

1. Study the material outlined in Unit VI so as to be prepared to answer questions for the final examination. The final examination will include a series of key questions covering the major points of the course. One comprehensive question will be included for each unit. It will be worded so as to afford discussion of one or more of the topics, from 26 to 30, listed on pages 366 to 367.
2. For supplementary reading suggestions see Unit I, page 346. Study the classified "Topical Bibliography" of the textbook

for additional references on the secondary school, especially, Section I, part 5; Section II, part 2; and Section III, parts 1 to 14, for subject-matter references.

UNIT VII. THE THEORY AND METHOD OF TEACHING ART

Objective.—To interpret the meaning of method and to analyze teaching and classroom procedures particularly appropriate for different types of art work.

Unit VII presents an opportunity to survey scientific investigations in methods of teaching carried on by committees of national education associations devoted to the study of school problems.

The unit conception of organizing the program of art presents a means of incorporating recent educational trends and the development of effective methods of teaching. It offers a systematic organization of the art curriculum so that all the modern educational objectives may be incorporated. It provides for the *knowing*, the *enjoying*, and the *doing* of art. The unit conception of teaching aids the pupil in developing fruitful knowledge, new attitudes and interests, right habits of living, and the "joyous adventure of creative expression" and experience with art in an effectively planned program of adjustment. Experimental work already completed is pointing the way toward an effective educational approach to the subject of methods in all phases of art teaching.

31. *Changing Methods in Art Education.*—Brief survey of the methods of teaching art in the past; changes in principles of art education; introduction of educational ideals; adjusting the art program to new concepts of teaching

Assigned Reading I, II, and III

32. *Educational Problems in the Teaching of Art.*—Training in taste and art appreciation; training the mind in art; knowledge of child psychology and its application to art; the learning process; problem-solving technique; stimulating interest and the problem of educational guidance; developing creative expression; integration and its effect on methods of teaching

Assigned Reading I, III, IV, V, and IX

33. *Defining and Explaining the Unit Conception of Teaching.*—Different kinds of teaching units; the problem of educa-

tional adjustment; desired outcomes of instruction under the unit approach, from the standpoint of the *knowledge* objective, from the standpoint of the *appreciation* objective, from the standpoint of the *habits* and *skills* objective

Assigned Reading, VI, VII, and VIII

34. *The Unit Conception of Organizing the Curriculum in Art.*—Application of the unit technique to teaching situations in art; the teaching procedure of a unit; fundamental considerations in organizing a unit course; determining unit contents; unit themes and unit elements; the concept method of teaching; core centers of organization for units of work

Assigned Reading I, VI, VII and VIII

35. *Problems in the Development of Different Type Units.*—"Immediate" or specific objectives for consideration in planning methods in art; the *knowing*, the *enjoying*, and the *doing* of art; a unit project in developing effective outlines suitable for different teaching situations; "An Experimental Unit on Color"

Assigned Reading I, VI, VII, VIII and IX

Assigned Reading VIII, "An Experimental Unit on Color," presents an art unit with an approach largely from the science type technique of organization. Outline IX of the textbook, pp. 207-208, and the discussion on pp. 208-210, present a practical-arts type technique of organization. Assigned Reading VIII, "The Lesson in Appreciation," presents an approach to the appreciation type technique of organization. After reading the above references and the other assigned reading for the unit, prepare an outline for a unit on some phase of art which will have direct application to your field of teaching.

ASSIGNED READING

- I. *Textbook Assignment: Op. cit.*, Chapter XIV, "The Theory and Method of Teaching Art," pp. 186-215.
- II. Whitford, William G., "Changing Methods in Art Education," *School Review*, Vol. XLI (May, 1933), pp. 362-69.
- III. Mathias, Margaret E., *The Beginnings of Art in the Public School* (New York, Charles Scribner's Sons, 1924).
 ———, *Art in the Elementary School* (New York, Charles Scribner's Sons, 1929).
 ———, *The Teaching of Art* (New York, Charles Scribner's Sons, 1932).

- IV. Russell, Mable, and Wilson, Elsie, *Art Training Through Home Problems* (Peoria, Ill., Manual Arts Press, 1933), pp. 3-40, 198-208. Chapters V to XXIV, pp. 41-197, should be reviewed for suggestions for lesson plans and general teaching material.
- V. Jacobs, Harry W., *The Drawing Teacher* (New York, Binney & Smith Co., 1928).
- VI. Whitford, William G., "The Unit Conception of Teaching Applied to Art," *School Review*, Vol. XLI (June, 1933), pp. 443-49.
- VII. Morrison, Henry C., *The Practice of Teaching in the Secondary School* (Chicago, University of Chicago Press, 1931), Chs. I to X, pp. 3-170; Chs. XIV-XXIII, pp. 220-435.
- VIII. Webb, L. W., and others, *High School Curriculum Reorganization* (Ann Arbor, Mich., The North Central Association of Colleges and Secondary Schools, 1933), "An Experimental Unit on Color," pp. 69-89. (Review pages 1 to 46.)
If the above book is not available, the same material may be found in the *North Central Association Quarterly*, VI (March, 1932), pp. 413-24.
- IX. Hayward, Frank H., *The Lesson in Appreciation* (New York, Macmillan Co., 1925), xv+239 pp.

SUGGESTED REFERENCES FOR READING AND
STUDY IN CONNECTION WITH UNIT VII

- "Curriculum and Course-of-Study Making as Factors in the Improvement of Instruction," *Eighth Yearbook* (Washington, D. C., Department of Superintendence, National Education Association, 1930), pp. 176-206.
- Morrison, Henry C., *Basic Principles in Education* (Boston, Houghton Mifflin Co., 1934).
- Overn, A. V., *The Teacher in Modern Education* (New York, D. Appleton-Century Co., 1935).
- Jones, Arthur J., *Principles of Guidance* (New York, McGraw-Hill Book Co., 1935).
- Melvin, A. Gordon, *The Activity Program* (New York, Reynal & Hitchcock, 1936).
- Breed, Frederick S., *Classroom Organization and Management* (Yonkers-on-Hudson, N. Y., World Book Co., 1933).
- Gunther, Theresa C., *Manipulative Participation in the Study of Elementary Industrial Arts* (New York, Teachers College, Columbia University, 1931).
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- Lancelot, W. H., *Handbook of Teaching Skills* (New York, John Wiley & Sons, 1932).
- Judd, Charles H., *Psychology of Secondary Education* (Boston, Ginn & Co., 1927).
- Freeman, Frank N., *How Children Learn* (Boston, Houghton Mifflin Co., 1917).
- Cabot, Ella L., *Seven Ages of Childhood* (Boston, Houghton Mifflin Co., 1921).
- Parker, Samuel C., *General Methods of Teaching in Elementary Schools* (Boston, Ginn & Co., 1919).
- , *Methods of Teaching in High Schools* (Boston, Ginn & Co., 1919).
- , *Types of Teaching and Learning* (Boston, Ginn & Co., 1923).
- Thorndike, E. L., *Principles of Teaching* (New York, A. G. Seiter, 1906).
- , *The Psychology of Learning* (New York, Teachers College, Columbia University, 1913).
- Schorling, Raleigh, and others, *The High School Teacher in the Making* (Ann Arbor, Mich., Authors, University of Michigan, 1930).
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- Wilson, Howard E., *The Fusion of Social Studies in Junior High Schools: A Critical Analysis* (Cambridge, Mass., Harvard University Press, 1933).
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- Mearns, Hughes, *Creative Youth* (Garden City, N. Y., Doubleday, Page & Co., 1925).
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- Anderson, C. J., Barr, A. S., and Bush, M. G., *Visiting the Teacher at Work* (New York, D. Appleton-Century Co., 1925).
- Reeves, Charles E., *Workbook in High School Observation and Practice Teaching* (New York, D. Appleton-Century Co., 1932).
- Billett, R. O., "High School Pupils' Opinions of the Unit Plan," *School Review*, Vol. XI (January, 1932), pp. 17-32.
- Winslow, Leon L., "The Preparation of Written Descriptions for Units of Teaching in Art," *Educational Administration and Supervision*, Vol. XXII (October, 1936), pp. 481-98.
- Bailey, Edna W., Laton, Anita D., and Bishop, Elizabeth L., *Outline for Study of Children in Schools* (New York, McGraw-Hill Book Co., 1936), 1. "Principles of Child Study," 2. "Study of Child in

- Preschool," 3. "Study of Child in Elementary School," 4. "Children in Secondary Schools."
- Knox, Rose B., *School Activities and Equipment* (Boston, Houghton Mifflin Co., 1927).
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- Perry, Evadna Kraus, *Adventures with Discarded Materials* (Los Angeles, Calif., Wetzel Publishing Co., 1933).
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- Halpin, Lawrence M., *Art in the Classroom* (New York, Isaac Pitman & Sons, 1932).
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- Billett, Roy O., "Plans Characterized by Unit Assignment," *School Review*, Vol. XL (November, 1932), pp. 653-668.
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- Koos, L. V., and Kefauver, G. N., "The Concept of Guidance," *School Review*, Vol. XL (March, 1932), pp. 204-12.
- Baxter, Tompsie, "Some Techniques and Principles Used in Selecting and Teaching a Unit of Work," *Teachers College Record*, Vol. XXXI (November, 1929), pp. 148-60.
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- Gray, William S., "Controversial Issues Relating to the Activity Curriculum," *Progressive Education*, Vol. XI (October, 1934), pp. 334-39.
- Breed, Frederick S., "What is Progressive Education?" *Elementary School Journal*, Vol. XXXIV (October, 1933), pp. 111-17.
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SUPPLEMENTARY WORK FOR THE UNIT

1. Study the material outlined in Unit VII so as to be prepared to answer questions for the final examination. The final examination will include a series of key questions covering the major points of the course. One comprehensive question will be included for each unit. It will be worded so as to afford discussion of one or more topics from 31 to 35, listed on pages 370 to 371.
2. For supplementary reading suggestions, see Unit I, page 346. Study the classified "Topical Bibliography" of textbook for additional general references on the field of methods, Section I, part 6; Section II, parts 2 and 3; and the subject-matter books, Section III, parts 1 to 14, for their contribution to the topic of teaching procedures in the various aspects of art. Check the references listed for Units 4, 5, and 6 for their contribution to the teaching of special phases of art in elementary, junior, and senior high schools.

UNIT VIII. SPECIAL PROBLEMS IN ART EDUCATION

Objective.—To introduce the student to the special educational problems needing solution in the field, and to provide the specialist in art education an opportunity to view his own immediate problems in the larger perspective of the relation of such problems to those of general education (The unit provides especially for a widening of the student's acquaintance with the literature of educational experimentation and research in the field of the arts.)

A number of special phases of art education are presented which relate in a general way to the establishment and promotion of art as a subject in the school. The problem of supervision and the relationship of supervisor and teachers is a very important aspect of art education. Museums of art are becoming almost as important agents of art education as the schools. Coöperation between these two institutions offers many advantages. Much controversy exists in regard to the value of tests and measurements in the field of art. Testing for "testing sake" alone has no value in the school. Testing for diagnostic and remedial purposes may be of great value. Research and systematic objective investigation offers an important tool for the solution of problems in the field of art education.

36. *The Supervision of Art Education.*—Supervision as a profession, opportunities and possibilities in the field; general survey of the function of supervision in the school; national, state, county, and city supervision; professional requirements of supervisors; administrative and educational factors; the supervisor and his relation to the teachers, the pupils, the school, and the community

Assigned Reading I, 1.

37. *The Art Museum and the School.*—Visual education; educational work of the museum; opportunities for coöperation of museum and school, museum help for large and small towns and schools

Assigned Reading I, 2.

38. *Tests and Measurements in Art Education.*—General use of tests in improving instruction; diagnostic and remedial values of tests; content of tests in art education; psychological and social aspects of art; special talents and skills; suggestions for investigation; need for further development of testing techniques

Assigned Reading I, 3.

39. *Experimental Use of Tests in Diagnostic Study of Pupil Ability in Public-School Art Courses.*—Analysis of aims or objectives of art education as a basis for tests; types of tests required to measure special outcomes of art instruction; appreciation and drawing tests used in experimental study; technique of giving and scoring the tests; rating scale used in grading work in drawing; tabulating and in-

terpreting results; analysis of published tests and rating scales and survey of research in the field

Assigned Reading I, 4.

40. *Meeting the Problems of Art Education*.—General survey of outstanding problems in art education needing solution
Research in Art Education.—Research and the values of scientific investigations; "One Hundred Problems in Art Education"; survey of educational investigations in the field of art education

Assigned Reading I, 5 and 6, and II.

The Bibliography of Art Education.—Survey of subject-matter and professional literature dealing with art.

Assigned Reading III.

ASSIGNED READING

I. *Textbook Assignment: Op. cit.*

1. Chapter XIII, "The Supervision of Art Education," pp. 175-85.
2. Chapter XV, "The Art Museum and the School," pp. 216-23.
3. Chapter XVI, "Tests and Measurements," pp. 224-35.
4. Chapter XVII, "Appreciation Test and Drawing Test Used in Empirical Study of Pupil Ability in Public School Art Courses," pp. 236-48; and Chapter XVIII, "Scoring and Tabulating Results from Tests," pp. 249-71.
5. Chapter XIX, "Meeting the Problems of Art Education," pp. 272-85.
6. Chapter XX, "Research in Art Education," pp. 286-98.

II. *A Manual for Writers of Dissertations* (Chicago, University of Chicago Bookstore, 1935, 29 pp. (postpaid, 30 cents).

III. *Appendix, Topical Bibliography*, pp. 299-335.

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- Wadsworth, Mary B., "A Good Supervisor of Art," *School Arts Magazine*, Vol. XXVII (October, 1927), p. 190.
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- , *Selling Art to the Community* (Worcester, Mass., Davis Press, 1925).
- Johnson, Franklin W., "The Department Head," *School Review*, Vol. XXV (September, 1925), pp. 523-31.
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- Hayes, Fannie B., "Supervision from the Point of View of the Teacher," *School Review*, Vol. XXXIII (March, 1925), pp. 220-26.
- Cox, Katharine M., *A Study of Art Education in Eleven Rural Districts of Westmoreland County, Pennsylvania*, Unpublished Master's thesis, University of Chicago, 1926, v + 137 pp.

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SUPPLEMENTARY WORK FOR THE UNIT

1. Study the material outlined in Unit VIII so as to be prepared to answer questions for the final examination. The final examination will include a series of key questions covering the major points of the course. One comprehensive question will be included for each unit. It will be worded so as to afford discussion of one or more topics from 36 to 40, listed on pages 378 to 379.
2. For supplementary reading suggestions, see Unit I, page 346. Study the classified "Topical Bibliography" of the textbook for additional general references on the fields of supervision (pp. 308 and 312), tests and measurements (pp. 309 and 316-318), general and special problems in art education (pp. 307-308 and 313-316), and research techniques (p. 309).
3. Consult the *Reader's Guide to Periodic Literature* for further references in connection with the work of the unit. Check books, magazines, and bulletins as follows:

Books and magazines on art education not listed in the assigned reading

Books on general education for chapters on art education

Bulletins of the Eastern, Western, and Pacific Arts Associations

Publication of the United States Office of Education, the national and sectional education associations, the leading educational journals, and other sources of general educational material available in the library (See "Suggested References for Reading and Study" in connection with each unit of the course.)

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